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# THE THEATRE





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# THE THEATRE

OL. VII.

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No. 78

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Otto Sarony Co.

MME. BERTHA KALICH

Who will be seen this coming season in Percy Mackaye's poetic tragedy "Sapho and Phaon"



# Plays and Players

IN another part of this issue will be found an interesting article by Victor Mapes, giving an account of his stewardship of the New Theatre in Chicago, now defunct. Responsibility for the failure of the scheme is placed upon the founders, who, it seems, could not agree as to exactly what kind of play should be presented. Each had a good deal to say in the matter of the productions made, and as each urged his own personal preference, there was endless confusion and dissatisfaction. Thus, one man would insist on an Ibsen problem play, while another preferred modern melodrama, and so on. Mr. Mapes succeeded in giving each form of drama a trial, and he furnishes figures to show with what result at the box office. The public stayed away from the problem play and rushed in crowds to see mediocre melodrama, whereupon the founders, completely discouraged at the indifference of the public to their efforts to elevate the drama, closed their purse strings and thus brought the enterprise to an abrupt termination.

Mr. Mapes says that the experiment of an art theatre has been made and failed, and he would have us believe that this disposes of the question forever as far as the American stage is concerned. Nothing could be further from the truth. No one who really understands how the great national playhouses of the continent are conducted, and what they stand for in the education and the moral well-being of the people, can accept the experiment of Mr. Mapes and his associates as conclusive. According to Mr. Mapes, the American theatregoer cares nothing for thoughtful drama or for literary plays, and he points with glee to box office figures to prove his point: Hauptmann's fine poetic play \$376, lurid melodrama \$6,000!

But that proves nothing. Even if the audiences of the New Theatre may be regarded as representative of the modern American theatre audience, that still proves nothing. Show a savage the Venus de Milo or a canvas by an old master, and he would be skeptical as to its real value. To his untutored eye the statue would appear broken and the painting cracked and scarred. But take the trouble to point out the beauties of both masterpieces and gradually he would begin to show appreciation. The analogy with the present-day theatregoer is not an extravagant one. Our stage has been in a degenerate condition so long that our audiences to-day

have hardly more artistic appreciation. Thousands keep away from the playhouses because they find nothing there to interest them. Each season good plays become scarcer, good players more rare, while with the present frenzy for imbecile musical comedy we appear to be fast drifting toward the low standard of the music hall. The best interests of the theatre demand that an effort be made to revive public interest in fine plays and good acting. Such attempts as that of the Chicago New Theatre are well meant, but usually they are badly organized, and therefore failures from the start. It is folly to think that a theatre conducted on the lines of the great semi-educational playhouses of Europe can be organized successfully in the space of three months. It would be a miracle if it could be done in three years. More likely it would take thirty years, when a new generation of theatregoers would have arisen. It is too late, probably, to reform the average theatregoer of to-day. His standard is deplorably low and his favorite forms of stage entertainment spectacles fit only for depraved or childish minds, but it is possible to train the rising generation to appreciate fine plays and good acting. A theatre of this kind must be prepared to lose money from the start and for a long time. Empty seats are not proof of failure, as Mr. Mapes would have us believe.

On the contrary, there is more hope for the future of the drama in America in the handful of enthusiasts who appreciated his performance of Gerhardt Hauptmann's poetic drama "Elga" than there is in the mob of thoughtless pleasure seekers who rushed to see "The Spoilers" merely because it was taken from a book which had been extensively advertised as "a best seller." The National Theatre of America will assuredly come one day, but to be successful and lasting it will have to be conducted on lines different from those which ruled the New Theatre of Chicago.

When Ambassador Bryce, in a casual interview, marveled at the failure of the dramatist of the present day to meet the public demand for great plays, he was touching upon an idle question in an idle moment. Some discussion has been evoked and one incident calculated to add to the ennui of nations is an interview, a column in length, with Bernard Shaw, in which he assures us that the world is "panting for piffle," that he and Ibsen are great playwrights, and that "Mrs. Warren's Profession" is his one greatest play.



Otto Sarony Co.

SARAH TRUAX

To star next season under the direction of John Cort in "The Spider's Web"



Mr. Bryce was really referring to works of a purely literary character. He seemed to have in mind the highest form in verse more particularly, and those qualities that make the work of the commanding poet classic. It is an idle discussion. Confining ourselves to a consideration of the present and the future of "great" plays, it may be, with every assurance, assumed that the one test of greatness will never again be blank verse. That form is for far away foreign things of the moment, and he who finds greatness will find it nearer home, closer to the hearts of the people, and removed from ornamentation and fancy. No form of literature, dramatic or otherwise, may become obsolete and not susceptible of revival, and as there are many forms of literature it is purely arbitrary to select the verse form as the highest. Moreover, in the crowded work of these times it is difficult to form any estimate of the residuum of productions that may become classic. It is easy to say that the great mass of the literature of to-day is mediocre, but it is altogether possible that an amount of it may become classic, which will bear a fair proportion to that in some other century of no inconsiderable distinction. Apart from the Elizabethan period (and of that period only a few plays by a few really great men are in active use), there are but few plays that are not forgotten, except in the literary records, and which can be called classic only in the sense of curiosity.

There are so many aspects to this question that it cannot be disposed of briefly or by the expression of mere opinion. We should all recognize "greatness," and that it should become "classic," but they are to a great extent intangible things to us. It may safely be said, however, that the present conditions of the stage in particular, and overwhelmingly so in the United States, present serious obstacles to the achievement of classic distinction by any play. Dramas are kept in manuscript and rarely published. Imitation is so rife that the "best" play may not have enough honesty about it to deserve that future recognition which will investigate the sources of it without mercy. Plays are exploited and thrown away as soon as they afford insufficient financial returns. Unpublished and put away in pigeonholes, they die like rats in a hole. There is no theatre which has the aim and the authority to give plays continued life. Commercialism, like a blight, destroys every chance of anything becoming classic. There is no theatric home in which traditions may be preserved. In twenty years from now one of the greatest American plays ever written, "Shore Acres," may only be a memory among a few of the public that once had their hearts uplifted by it. If not put into printed form, all trace of it may be lost; or the wonderful expression, in voice and business, devised by Herne, may be sought for in vain. We shall not attempt to extend into a list any mention of American plays that should become classic. Mr. Bryce is not a dramatist. His point of view about the drama is not authoritative. The "greatest" of plays are the simplest plays, and not those that would be selected by the merely literary man. Undoubtedly, in plays and in literature of all kinds we should have the expression of the best qualities of the times in the most artistic form; but the artistic is not confined to any one form. We may be sure that American life and American history abound in great subjects for the drama, and that every hope and aspiration of our people will in due time be met in full measure. It may be incidentally remarked that few or no Englishmen, ambassadors or yokels, have the faintest conception of the significance of the work done by the American dramatists within the last twenty-five years, or of the abundant assurance that it gives of the future of the American drama.

A recent editorial in the *New York Times* deplores the dismantling of Daly's Theatre, indulges in laudatory reminiscence, and expresses the following solemn conclusion:

"We have said that there is no excuse for shedding tears in this, and indeed the great majority of playgoers will not pause to think about the matter. The playgoers of the prime of Daly's Theatre are already old enough to prefer to spend their leisure at home with good books. After all the theatre is for the young, and youth in this period monopolizes it, makes it successful, multiplies its playhouses and its



CHARLOTTE WALKER IN "ON PAROLE"

This popular young actress, who has played important parts in Broadway productions and seen recently in "On Parole," has been engaged by David Belasco, and will appear under his management next season in a new play he is now writing for her.

actors a hundredfold, and supports it royally when it appeals to the ideals of youth and smartly reflects the whims and fancies of the hour."

These are obviously the reflections of a writer who has retired to the comforts of his gown and slippers under the natural inclination that comes with age to enjoy the quiet of home. There has never been a time when, as one grows old, he does not abandon certain frivolous forms of amusement. There never was a time when the ranks of the theatregoers were not depleted by the falling away of those who become more and more exclusive in their choice of plays and players, and when these same ranks are not replenished by the young to whom everything is new. Daly's Theatre will have historical distinction, but some of its greatest achievements were in artistic frivolity. Daly's Theatre was certainly a theatre for the young as well as for the old. The perspective of old age is not always a true one. Augustin Daly was a notable manager, but, whatever his ideals, he was eminently practical in seeking to entertain, and entertainment is the one absolute essential for the success of any play.



# An Art Theatre in Operation

By VICTOR MAPES

Late Director of the New Theatre, Chicago

A group of well-known wealthy Americans, including John Jacob Astor, August Belmont, Cornelius Vanderbilt, William K. Vanderbilt, Harry Payne Whitney, George J. Gould, Otto H. Kahn, and others, have announced their intention to build in this city a splendid theatre modeled on the plan of the magnificent national playhouses of Europe. A site facing Central Park has been purchased, architects' plans have been prepared, and it is promised that building operations will commence at once. Acting upon the suggestion made by the THEATRE MAGAZINE, the founders decided to call this new temple of Thespis THE NEW THEATRE. In view of the importance of this projected enterprise, it is interesting to learn what was accomplished with a theatre similar in title, scope and purpose, which lately proved unsuccessful in Chicago.



THE New Theatre, of Chicago, began its career for the betterment of the drama last October, and closed its doors at the end of February after a season of twenty weeks.

In a general way the method of its organization and the ideas for which it stood were similar to those adopted by nearly all the movements in this country or abroad for the "elevation of the stage," so called.

The New Theatre experiment was undertaken with all sincerity and earnestness; it had the enthusiastic backing of a large number of prominent people in Chicago, and the management of its affairs was entrusted to men of experience in the practical stage world.

Fifteen plays were produced in all, ten long ones and five short ones, and these plays covered such a wide range and were so representative in various ways that the reception accorded them may be taken as an indication of the attitude to be expected of our theatre-going public toward the productions at any "subscription playhouse" or similar institution wherever the experiment may next be tried.

Before going into details, let me recall in a few words the main ideas for which the New Theatre stood:

1. The elimination of the "star" system. There was to be no "star" in the cast and no "featured" players. The company was to be formed of as capable actors as could be procured, who were all to be on a basis of equality and ready to accept any part that might be assigned them.

2. There were to be no "long runs." Whatever the success of any play the number of its performances was to be strictly limited, so that new productions might follow one another at stated intervals.

3. As to the selection of plays the guiding principle was summed up succinctly in the words "plays worth while." No one cult or school was to dominate. The general effort would be to offer as wide a variety as possible of plays, new or old, that should interest intelligent people, without making them feel that they were wasting their time.

4. No pretensions were to be made in the way of elaborate scenery, costumes or accessories, the aim being merely to give each play an adequate, if modest, presentation as nearly correct as possible.

These ideas were strictly adhered to throughout the season. The duration of each play was fixed at two weeks, and subscription seats were sold on that basis. The advance sale of

subscription tickets amounted to about one thousand dollars a week, as applied to the entire season, and a "guarantee fund" of about \$30,000 was contributed in addition by the leading subscribers.

The price of orchestra seats at the New Theatre was fixed at \$2.00 (later reduced to \$1.50).

The choice of players and the details of production were entrusted entirely to the director, and he also was given the final decision in the selection of plays. The details of business management were placed in the hands of a business manager, and an executive committee was formed from the leading subscribers or trustees to act in an advisory capacity and to exercise control of the enterprise as a whole.

For the position of director I had the honor to be chosen, and Mr. Samuel P. Gerson was appointed business manager, which post he had previously held at the Garrick Theatre, Chicago.

The first problem for the director to face was, naturally, the selection of a suitable company.

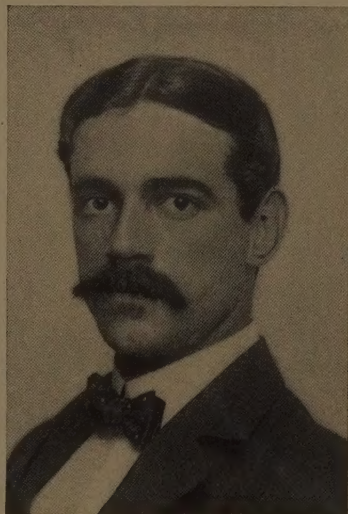
As a result of investigation and advice from all quarters during a period of several months I gathered together about twenty players who seemed the most promising and the best suited for the work in hand.

It was obvious from the start that no actors of any great reputation could be secured for permanent membership in such an organization. Popular "stars" and "Broadway favorites"—most of the actors, in fact, whose names are familiar to the ordinary theatregoer—cannot be induced to sacrifice their aspirations

and their professional prestige to such an extent as to enter a company where no preference is to be shown them and where they must play all parts assigned to them.

Here is a list of the actors who made up the New Theatre company: James Durkin, Gerald Griffin, George Lesoir, J. Malcolm Dunn, N. Sheldon Lewis, Jack Standing, Walter Greene, James A. Devlin, Reginald Travers, Charles Lait, George Tucker, and Chrystal Herne, Maggie Holloway Fisher, Mary Lawton, Catherine Calhoun, Katherine Boyce, Nettie Douglass, Ina Hammer, Esther Evans, Violette Kimball.

Without attempting to discuss individual merits and the development of the various ones in the large range of parts assumed, I have no hesitation in saying that the work of the company as a whole and the spirit displayed by one and all under conditions that were frequently very trying far exceeded my expectations. The members worked together, and they gave in all cases a thoroughly adequate and at times a distinctly superior



VICTOR MAPES



THE THEATRE MAGAZINE GALLERY OF PLAYERS



BLANCHE WALSH

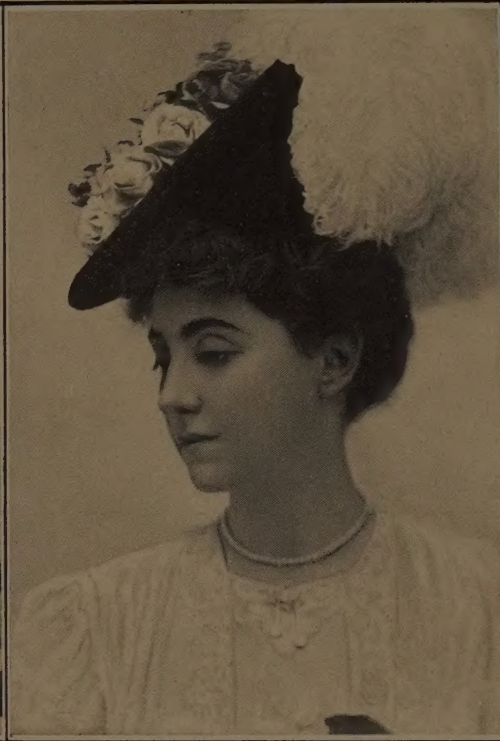
This interesting actress, who is seen here as the heroine in "The Woman in the Case," recently closed her tour after having acted all season in Clyde Fitch's drama "The Straight Road." This coming season Miss Walsh will be seen in a new play by the same author and she may also play the rôle of Lady Macbeth, for which she is well fitted in physique and temperament





DORIS KEENE

Who went to London to play in H. A. Jones' drama "The Hypocrites"



MARGARET DALE

This popular young actress will star this coming season in a new production



MARGARET ILLINGTON

Will star in an English comedy called "Dr. Wake's Patient"

interpretation of the many different types of plays presented.

The attitude of the public and of the press as regards the merits of the company was characterized, naturally, by the widest contradictions, but underlying the individual opinions there was evident from the start a general disposition to disparage and under-rate the standing of an organization which set out to be a model, in a way, and yet was without actors of established and compelling reputation.

An idea of the general attitude can be gathered from a few extracts from the Chicago papers:

"The New Theatre has the best stock company Chicago ever saw, and one which for balance, for individual excellence of the players and for what the baseball editors call 'team work,' leaves the majority of visiting companies, even those heralded by the loudest trumpets, far in the ruck."—*Examiner*.

"We have heard many actors and others sneer at the 'unknowns' who compose the New Theatre company, but it is a lively fact, emphasized with each change of bill, that they play with more sense of proportion and intelligence than any of the high-class combinations headed by stars and featured performers."—*Post*.

"The New Theatre company speak the English language correctly—they move gracefully, they dress in harmony with the picture, they create an atmosphere of elegance, and they inspire high hopes of poised, vigorous acting in the very near future."—*Record-Herald*.

"That the company is an unusually capable organization, should be said. For one, I was most agreeably surprised at the strength and balance the organization suggested, as well as the individual talent displayed."—*Inter-Ocean*.

"In the cast not one ray of light arose above the heavy atmosphere of depressed mediocrity."—*Daily News*.

"The conduct of some of the players was an offense against the play, and a bore to the audience."—*Journal*.

"The players were sadly out of spirit, and although they worked hard, the effect was depressing."—*Tribune*.

The individual expressions of opinion which reached the director from all quarters were quite as diverse as the above ex-

tracts. While one of the leading trustees would state that such-and-such an actor was a blot on the organization and advise his immediate dismissal, another leading trustee would confidently assert that the same actor was the most interesting and talented member of the company, and advise that wherever possible he be given the most prominent parts in future productions. Such

irreconcilable views and impressions will doubtless always be encountered by any new art venture where the question of taste is a prime factor.

So much for the work of the company and the principles on which it was formed.

The chief question of interest in the movement was naturally the question of the plays to be presented and the attitude of the public toward them.

Nearly all the original promoters of the enterprise started with the assumption that the plays usually given at the regular theatres are inferior and commonplace. They attributed this, in a general way, to the exigencies of the "star" system and "long runs" and other conditions of theatrical management in this country on commercial lines. They felt convinced that large numbers of the more cultured and enlightened people in Chicago, as elsewhere, would be only too anxious to frequent a theatre where plays of real worth and some distinction were to be intelligently performed.

As a rule, each of the prominent subscribers had one or more plays in mind which he considered especially desirable and worthy of presentation. I gathered to-

gether the various suggestions and made a list of them, which I studied carefully, as a guide to the prevailing tastes and expectations of those most deeply interested in the welfare of the enterprise. A month before the theatre opened the number of plays on the list exceeded two hundred, and they covered just about the entire range of dramatic literature, from the classical Greek



MAY DAVENPORT SEYMOUR

A niece of Fanny Davenport and daughter of William Seymour



tragedy and the early English miracle plays to farce-comedy successes from Broadway.

It was easy to see, however, that there was a marked predilection for the foreign plays of more or less recent date—French, German, Spanish, Ibsen, Maeterlinck, etc. The serious, psychological play of exotic quality, in one form or another, had by far the most advocates, and the prevailing opinion was that this type of play would make the strongest appeal to the largest number of theatregoers who could be counted on as patrons.

Next in favor was a selection of revivals of standard English plays and popular New York successes of twenty or thirty years ago.

The greater part of the plays on the list were included in these two general classifications.

At the same time it was generally admitted that it might be well to make a place occasionally for a new, untried American play. It was also agreed to be good policy to make as wide a variety as possible in the selection and arrangement of the successive attractions.

In the end the first five bills were decided upon as follows:

1. A triple bill, consisting of W. S. Gilbert's three-act fantastic comedy, "Engaged"; a new one-act play of a serious character by George Ade, called "Marse Covington," and a dainty Japanese comedy, in verse, adapted from the French of Ernest d'Hervilly, called "Sainara."

It was figured that this bill would open the theatre with bright and crisp entertainment. Gilbert's "Engaged" has won its place as a semi-classic in the literature of the English stage; George Ade's play was an American novelty well worth while, and "Sainara" was considered fine enough in France to be accepted by the Comédie Française and played many times as a little masterpiece of its kind. The bill also had the advantage of providing parts for all the members of the company and allowing them to make their initial bow in a becoming way.

2. "The Great Galeoto," the modern Spanish masterpiece by José Echegaray—a somber play full of meaning and intensity and unexcelled in dramatic construction.

This was accompanied on the program by a one-act English fantasy, "Shades of Night," by Captain Robert Marshall, the author of "A Royal Family," "His Excellency the Governor," etc.

3. "The Spoilers," by Rex Beach. This was the first production on any stage of the play based on the popular novel of the same name—a fresh, virile melodrama of Alaskan life, written with a purpose and a meaning.

4. "The Son-in-Law," an adaptation of the famous modern French comedy, "Le Gendre de Monsieur Poirier," by Emile Augier, which is considered at the Comédie Française the most perfect example of the modern French comedy.

This was preceded by a new one-act play of serious character, "The Goal," by Henry Arthur Jones—its first presentation on any stage.

5. "Elga," by Gerhart Hauptmann, a picturesque, poetical tragedy of mediæval life by Germany's foremost dramatist. This play was produced last year in Berlin with great acclaim

and received at the New Theatre its first presentation in English.

It was preceded on the program by Dion Boucicault's one-act character-comedy, "Kerry."

This series of the first five attractions covered quite a comprehensive range, and formed, so to speak, a little cycle of the drama in itself. It seemed to provide the means of testing, in



A NEW PORTRAIT OF ETHEL BARRYMORE



a fairly conclusive way, the tastes and relative preferences of the New Theatre patrons and the public at large.

Leaving out of consideration for the moment the one-act curtain-raisers, which had no appreciable effect on the main issue, we may note that the five long plays were of five different nationalities: American ("The Spoilers"), English ("Engaged"), French ("The Son-in-Law"), Spanish ("The Great Galeoto"), and German ("Elga"). Also, these five plays were fairly representative of five main divisions of the drama: Poetical Tragedy ("Elga"), Drama of Ideas or Problem Play ("The Great Galeoto"), High Comedy ("The Son-in-Law"), Farcical Comedy ("Engaged"), and Melodrama ("The Spoilers").

Five nationalities, five kinds of drama, and all as nearly as could be representative of their kind and worth while doing—that seemed quite in line with the announced principles of the enterprise, and the practical results ought to indicate which tendency was most fruitful for the future.

In the working out, this test proved not only highly interesting and instructive, but thoroughly conclusive. And the conclusion was one that few, if any, of the leading trustees had imagined possible.

Of the five plays, the one that elicited the most complete commendation from the trustees was Hauptmann's "Elga." Almost without exception they had nothing but the highest praise to vouchsafe for the play, the acting and the production. This play, as before stated, is a poetical tragedy on broad, simple, intense lines—the atmosphere of the production was artistic and harmonious, and the work of the company was unusually brilliant and satisfying.

Next in order of approval, without any question, was "The Great Galeoto." This is a modern problem play, strong in characterization and construction and of convincing significance. It was admirably presented, in the opinion of the trustees, and evoked only enthusiastic approval.

Next came "The Son-in-Law," the modern high comedy from the French—with fine, amusing characterization and an interesting story of an aristocratic, penniless husband and a rich bourgeois wife. It was called clever, entertaining and neatly done, but of no vital consequence. It was not objected to, but it aroused no special enthusiasm on the part of those who had the enterprise most at heart.

Gilbert's "Engaged" they did not care about—there was no use doing things of that sort—and various ones were ready to stamp the selection as a mistake in judgment.

Worst of all was "The Spoilers," the frank, virile melodrama of Alaskan life, with its bustle and climaxes and stirring situations. This aroused nothing but the most outspoken condemnation from the individual trustees. Some went so far as to say they felt positively ashamed to see such a play produced at their theatre and that they would rather abandon

the enterprise at once than have anything of the kind repeated.

All this was first rate as far as it went. It denoted a very decided tendency in the tastes of the leading trustees. It was quite a clear demonstration of what they wanted and believed in. Note again the order of their preferences:

1. The poetical tragedy of a remote period.
2. The psychological and somber problem play of Spain.
3. The high comedy of France.
4. The English farcical comedy with a setting of ordinary life.
5. The American melodrama, dealing with men and women of our own race as they are to be found to-day in mining communities.

It would appear from this that, other things being equal, the more remote a play was in theme and treatment from the experiences and conditions of life about us, the more ready they were to admire it.

The choice of plays for the future productions would consequently have been a simple enough matter were it not for the fact that there was another side to the medal.

The other side was this:

The total receipts at the box office of the theatre from the sale of seats for "Elga" during its entire two weeks' run was \$376. This was, of course, exclusive of the subscription seats which had been paid for before the season opened. It represented the current sale of seats for the sixteen performances (six nights a week and Wednesday and Saturday matinées).

Not only that, but each night during the run of "Elga" a large proportion of the theatre's subscribers did not use the tickets which were in their possession and paid for. Nor did they give them away. The tickets were simply not used and the seats stayed empty. Some nights the number

of unused subscription seats ran as high as thirty or forty. Also a number of letters were written to the director by modest subscribers who had had no active participation in the enterprise, protesting against the presentation of such outlandish and tiresome plays as "Elga" and "The Great Galeoto."

"The Great Galeoto," the next play in order of the trustees' preference, in its two weeks' run played to a total of \$851, exclusive of the subscription seats.

The high comedy from the French, "The Son-in-Law," played to about five times the receipts of "Elga." The English farcical comedy, "Engaged," played to still larger receipts, and the despised American play, "The Spoilers," completely outclassed all the others in the way of receipts. Including subscriptions, its total went to between five and six thousand dollars.

A point worthy of note in this connection, moreover, is that on many nights during the run of "The Spoilers" every subscription ticket was used—not one of the seats being left vacant.

The event proved, therefore, that the theatregoing public voted its preferences, silently but none the less positively and eloquently, in exactly the reverse order of the leading trustees'



Otto Sarony Co. CHRYSTAL HERNE IN "HOME FOLKS"





LOUIS JAMES AS THE TWO DROMIOS IN SHAKESPEARE'S "COMEDY OF ERRORS," WHICH HE WILL PRODUCE NEXT SEASON

throughout the whole list. What the trustees admired most the public would not come to see, and what the trustees despised the theatregoers flocked to applaud.

The running expenses of the New Theatre, all things included, averaged about \$3,000 a week. This was divided up approximately as follows:

Theatre rent (including lights, house force, etc.).....	\$1,000
Salaries of company, etc.....	1,500
Advertising .....	200
Production expenses (average per week).....	200
Extras .....	100
	<hr/>
	\$3,000

The expenses of a two weeks' run, therefore, were about \$6,000. The loss on plays like "Elga" and "The Great Galeoto," all things included, would run to between \$3,000 and \$4,000 each.

The guarantee fund of the enterprise, as before stated, was \$30,000—and about a third of this had been used in various preliminary expenses during the six months preceding the opening.

It requires no very complex calculation to show that at such a rate of loss the enterprise could not continue very long.

\* More money had to be raised, and this was done by the leading trustees. But in putting up more money the trustees showed



no disposition to bend their views concerning plays to the demands of the public. Their attitude was that they would prefer to abandon the enterprise at once rather than win public approval by having plays done that they did not admire or consider "worth while."

Various ones became insistent in recommending certain plays that they wished done. Browning, Maeterlinck, Ibsen, Stephen Phillips and Robert Louis Stevenson—each had his firm advocates, but the conflicting views could not be reconciled.

The experience thus far had made obvious that the best chances of success lay in the direction of the new American play, of sane and normal appeal. The public had shown a disposition to respond readily to this kind of offering, and the most pressing need of the enterprise, at the time, was to enlarge its clientèle and establish itself on a basis of success. With success on its banner and a numerous following it might still pursue its object and vary its program with plays of deep significance.

A theatre without audiences is a hopeless proposition. No matter how much money it may be supplied with, if it ceases to interest the public it can amount to very little. It may be a play-toy or a fad with the few for a time, but as a theatre it fails.

I had been fortunate enough to secure options on several new American plays of good quality on interesting up-to-date subjects, any and all of which promised a reasonable likelihood of popular success. The trustees, however, disapproved of this policy. They had reached a point where they preferred to disregard the public and carry out their own ideas as far as possible, even if that meant the certain end of the movement.

Among the various suggestions a compromise was reached by deciding on two revivals for the next two bills, which covered the holiday season. The plays selected were Pinero's "Sweet Lavender" and Sardou's "Dora," better known by its English title of "Diplomacy." Many of the trustees and subscribers had seen these plays in days gone by and had enthusiastic recollections of them.

Any one who has followed closely the theatrical happenings in this country for the past fifteen or twenty years has observed what usually happens when a revival is made at a first-class theatre of a successful play of the near past. There have been a number of these attempts. A revival of "Diplomacy" was made at the Empire Theatre, New York, a few years ago by a company which included a number of the most prominent actors under the Frohman management; Edward Terry, the noted

English actor, brought a revival of "Sweet Lavender" to New York a few years previous to that; John Hare made a revival of Robertson's "Caste" in New York; Mary Mannering and Kyrle Bellew did "A Lady of Lyons," with a number of distinguished actors in the supporting company, and revivals of "The Two Orphans," "She Stoops to Conquer," etc., have been made in recent years—all with the most brilliant casts obtainable.

The impression produced in nearly every instance has been the same. The public is grievously disappointed and disillusioned by the "old-timey" characteristics and artificiality of the play itself, and the company interpreting it is berated and ridiculed by the play's venerable advocates for their incompetency.

This is a curious phenomenon of the stage which occurs almost unfaillingly. It is quite logical and human and susceptible of explanation. Tastes and impressions of the past and former glories are as difficult to reproduce as the snows of yesterday.

People who have not studied the phenomenon are apt to see no sense in it. The plays were charming—they are charming—nobody disputes that—why should not everybody delight in seeing them done again?

All these old-time plays are given constantly at the popular-priced stock houses, but the conditions there are different. The audiences are indulgent—they are getting "goods" at "bargain prices," and they do not complicate their appreciation with recollections and invidious comparisons.

The fact, moreover, that these plays are presented constantly and very creditably at the popular-priced houses in Chicago and elsewhere is an additional reason why many people see no need of paying \$1.50 or \$2 to see them done at a first-class house.

What happened to the two revivals at the New Theatre was simply the inevitable. The plays were mildly prodded by the critics for their old-fashioned characteristics, and the acting of the company had to pay the full penalty of invidious comparisons.

Many of the trustees and subscribers enjoyed the performances greatly and could not account for the attitude displayed toward them.

The box office receipts were better than those of "Elga," not far from those of "The Great Galeoto," and hopelessly inadequate to meet expenses.

The abandonment of the enterprise was decided upon and measures taken to close the theatre at the end of twenty weeks.

Fulda's "Masquerade," a modern German problem play, was chosen for the next bill, and after that, for special reasons, the final two weeks were divided up between James A. Herne's "Margaret Fleming,"



A NEW PORTRAIT OF MARGARET ANGLIN

This actress will re-open at Daly's in "The Great Divide" August 26, and early next spring will go to Australia



which was played for five nights, and a prize contest play, "The Whole World," by Marshall Illesly, for the final week.

The New Theatre was thereupon turned over to Manager B. C. Whitney on a long lease, its name was taken from the portals, and the sportive chorus girls of musical comedy took triumphant possession of its art-consecrated stage.

Before summing up conclusions a few observations are pertinent. That the members of the company increased their reputations by the work done at the New Theatre and that knowing managers recognized the high merit displayed in their performances is testified to by the fine engagements secured by many of them almost immediately upon their release.

Among others, N. Sheldon Lewis became leading man for the new star, Margaret Wycherly, in "The Primrose Path"; Jack Standing was chosen leading man for Mrs. Leslie Carter; James Durkin went to New Orleans as leading man of the Brown company there; Gerald Griffin accepted a very flattering offer to play in vaudeville the part he created in "Marse Covington" at the New Theatre; Catherine Calhoun was engaged for a leading part in James K. Hackett's company; Maggie Holloway Fisher was offered a fine engagement by William Faversham, and Chrystal Herne has been announced as a next season's "star" by Charles Dillingham.

It has been suggested in one or two quarters since the closing of the season that if the New Theatre had had a more distinguished company, with actors of greater reputation, it might have enjoyed a more prosperous career.

I do not think the point is well taken.

In the first place, this could not affect the relative success of the various productions. The conditions were essentially the same for all. The receipts of "The Spoilers" were quite large—for "Elga" and the "Great Galeoto" pitifully small. It so happened, moreover, that these last two plays brought out the acting strength of the company to the very best advantage, and were highly praised on that score. The explanation must lie in the nature of the plays themselves.

As a further confirmation of this it may be pointed out that Chrystal Herne had already won a considerable reputation in Chicago before she joined the New Theatre company. The previous season she had appeared there as leading lady for Arnold Daly and later as leading lady in "Told in the Hills," which had a long Chicago run.

She did not join the company until after the season opened, making her début in the title rôle of "Elga." Her coming was widely heralded in the press with the implied assumption that it would add materially to the drawing powers of the organization. Her performance in "Elga" more than fulfilled expectations, and was unanimously praised in the highest terms by both press and public. Yet the receipts of "Elga" were not only by far the poorest of all, but even on the opening night the sale of seats was smaller than for any of the other openings.

Another observation. In nearly all art-theatre movements reference is made frequently to the subsidized theatres abroad. The Comédie Française is usually cited as a model of such institutions. A misconception seems to be prevalent in this country as to the methods of the Comédie Française. I followed the performances there closely for a period of nearly five years and studied the principles of its management. The great majority of the performances—three-fourths, I should say, on the average—are devoted to the latest and best works of the native dramatists. Revivals of French classics and semi-classics are offered occasionally. Even then, notwithstanding the great prestige of the organization and the recognized superiority of the acting, and notwithstanding the proud interest, the almost veneration, which the average Frenchman displays for the masterpieces of his stage, the receipts from revivals are seldom very large. Translations or adaptations of foreign plays are given only at the rarest intervals, and then for some special histrionic reason.

In brief, the experiment of the New Theatre in Chicago would suggest the following conclusions:



MARGARET BUCKLIN AS QUEEN ELIZABETH IN MARIE STUART

This past season Miss Bucklin was leading woman for Madame Modjeska and made a marked impression for her strong characterization of "Queen Elizabeth." She was two seasons with the original English Co. in "Everyman" and as the understudy to Edith Wynne Matthison; she was seen several times in New York in the title rôle

1. The nature of the plays selected for presentation is the principal factor in determining the size of the audiences.

2. Exotic plays or "superfine" plays of a somber, morbid or psychological character appeal to only a very small proportion of theatregoers.

3. Revivals of classics or past popular successes likewise appeal only to the few.

They have also the disadvantage of inviting comparisons, which are invariably to the disadvantage of the present company and which may seriously hamper it in gaining the prestige to which it is entitled.

4. The people who naturally take the lead in a movement for the "betterment of the drama" are apt to be among the few

(Continued on page ii.)



Our leading players all had to travel the hard road of adversity. The fittest have survived the ordeal; the incompetents fell by the way. In this series, actors and

## My Beginnings

By KATHERINE GREY

actresses, now famous, will themselves tell each month how they worked humbly and patiently in obscurity, without money, often without enough to eat, before success came.



In "The First Born"

MANY actors have run away from home to go on the stage, but my devotion to dramatic art was so much greater than theirs that I ran away at the early age of nine years.

A little schoolmate, named May Tabor, and myself eloped from my birthplace, San Francisco, one afternoon and took the train to San José. Of course there were many more playhouses in San Francisco than San José, but in San Francisco we might be found by officious parents, and in San José there was a stock company that we hoped might desire our talents.

Arrived at San José, we went to the hotel. While we were at breakfast a most humiliating and discouraging condition confronted us. Our money was all gone. The railroad journey of fifty miles and our hotel bill for twelve hours had exhausted our joint fortunes, which amounted to about ten dollars. We did not go near the stock company, but started to walk home. The first day we walked to Mountain View, a distance of about ten miles. On our way we met a tramp.

He was a very good tramp, and took us to the landlady of the Mountain View House and said: "These little girls need to be looked out for."

The story of our elopement had gotten into the San Francisco newspapers, and the landlady of the Mountain View House had read it. She telegraphed for our parents.

After this discouraging beginning I went back to school at Mme. Sizka's. Of course I went to study, but I spent a great deal of time dreaming about my stage idol, Ellie Wilton. She was an excellent actress and a charming woman. I had the good fortune to know her a little. She had been kind to me, and



KATHERINE GREY

Daly brought his company to San Francisco I presented the letter. Mr. Daly asked me what I had played.

"Amelia in 'Othello,'" I promptly answered.

Mr. Frederick Bond happened to be present, and Mr. Daly asked him to read the scene with me. I suppose Mr. Bond didn't want to, but Mr. Daly had asked and there was no escape. When the reading was finished Mr. Daly engaged me. I have never flattered myself that he did this for any other reason than to oblige General

Barnes, but I was content with the result. My first salary was ten dollars a week.

I came to New York with the Daly company, my mother coming to New York with me. I played for a season with the Daly company in repertoire, doing bits. I learned just what I most needed then, to know the value of discipline. Many have said that the Daly rules were needless and oppressive.

represented my ideal. She was an actress. I would be an actress. That was my line of reasoning and of course it led inevitably to the stage. My mother, recognizing that inevitability, and finding that I was not at all discouraged by my appearances in amateur affairs, gave her reluctant consent.

"Very well," she said at last, fearing another runaway, I suppose. "You may go on the stage if you get into a Daly or Daniel Frohman company."

Wily mother! Knowing how hard it was to get into those companies, she felt safe in making the promise. But when I was sixteen I had solved the problem. From General Barnes, a prominent San Francisco lawyer, who was a friend of our family, I got a letter to Augustin Daly. When Mr.



At 5 years old



IN "THE GAY LORD QUEX"



Schloss

IN "SHORE ACRES"



IN "THE CHRISTIAN"





Otto Sarony Co.

MRS. FISKE

This distinguished American actress will make an Autumn tour with her own company, and later will return to New York to produce her new play at the Lyric Theatre



On the contrary, they were most helpful to me. A lesson learned there was the value of thoroughness. But I learned more from Miss Rehan than from Mr. Daly. She was very kind to me. She allowed me to come to her dressing room. I never saw any other of the minor members of the company in it, and since I don't remember how I happened to go there first. It is probable that I went without an invitation and that she was too tender-hearted to turn me out. I do recall that she told me not to tell anyone else that I went to her dressing room. But sincere admiration is always acceptable, and mine was so genuinely heartfelt that I suppose she enjoyed it even from the little nobody who crept into her dressing room and was happy at being allowed to sit in a corner and feast her eyes on her goddess.

Two practical facts I learned from Miss Rehan, beside all the atmosphere that I tried to absorb. She said, "Sit down whenever you can if only for a minute or two. The habit is a wonderful saver of vitality." And she told me to eat a lot. I don't follow her advice in that respect, but I know I should. "I always eat three good meals a day," she said. "It gives me strength for my work."

When I came East I had brought with me a letter to Daniel Frohman. I presented it while I was with the Daly company. Having finished the season, I went again to see Mr. Frohman. He had nothing for me, but his brother, Charles Frohman, was organizing several companies and he sent me to him and I was engaged for a small part in "Shenandoah." I received thirty-five dollars that season and played in San Francisco during the summer, which was what my mother had desired. I followed Maude Adams in "All the Comforts of Home," and played Jane, filling out two years with Mr. Frohman, with whom I have been more or less ever since.

At the Fifth Avenue I played in "A Southern Romance," which ran for only four weeks. At this time Mr. James A. Herne was playing a negro in the piece, and I met Mrs. Herne. From the first she was very good to me, and when her husband put on "Shore Acres" she persuaded him to let me play Nell Berry. That was my first actual opportunity in New York. We played for forty weeks. The public liked the play and the critics liked me. I was a very happy girl, and thought my salary of forty dollars a week a very respectable one. From Mr. Herne I learned values in realism. He used to say to me, "If you cry about your own troubles on the stage the audience will not sympathize with you. It is only tears for the sorrows of another, or for world sorrows that affect it."

I became leading woman for Richard Mansfield. Three or four

times I have gone back to his companies in that capacity. From him I learned more about the management of the voice than from any one else, except Duse. They both told me to do that for which critics have severely scolded me, not only in "The Reckoning," but in other plays that have preceded it.

"In an emotional crisis no voice is pleasant," they said, and I have noticed the truth of what they said in the every-day drama of real life. Yet the harsh notes under emotional stress that I have studied to acquire are the very things that bring down upon me critical scoldings.

When I had been on the stage eight years I joined the company of "The First Born," Mr. David Belasco's play. I played Loey Tsing. I was now receiving on hundred dollars a week, and was the leading woman in one of the most artistic plays ever produced in this country. In a sense my beginnings were over.

Probably the most poignant memory of my material sufferings during that period was of the time when my mother was in California. I was alone, my funds had run distressingly low, and I did not know, although I was engaged by Mr. Frohman for the next season, that I might draw any money against next season's account. In that time of ignorance and want I lived for a week on a bottle of milk a day.

But I think that it is

not in external matters of this sort that a beginner nor an experienced actress suffers most. It is in what she herself feels.

In the years of my beginnings and in all the years of my career the loneliness of the life has been its greatest besetment. I cannot understand how the serious actress, with ambitions, can do much else than act. She must save her strength for the evening and matinée performances. The only time that I can see people is after the play, when most persons who are not in the profession are preparing to retire. I like the people of my profession, but I don't care to talk shop, and this matter of a day that is night and a night that is day for an actress cuts her off largely from association with those who can't talk her shop because they do not know it.

The theatrical life does not make for happiness. Players are human sensitives. If they were not sensitive they could not play well. This quality makes them suffer keenly from the vicissitudes and adversities of the profession. The happiest persons are those who are of only medium intellectual power. The happiest woman is one who marries, has children and whose world is her home. Such a life is not for the actress. Neither by temperament nor circumstances is marriage in the theatrical profession favored.



Otto Sarony Co.

AMELIA BINGHAM

This actress will make an important new production next season





# Billy Niblo

and his  
famous  
Garden

ONE hundred years ago there was a lane leading through from Wall street to Pine, parallel with William, and in this lane there was a famous pump. The pump was very popular with the bankers and brokers of old New York; and after quenching their thirst with its waters they often went on to the

Pine street end of the lane to the eating house, before which Billy Niblo placarded his specialties: "A fine lot of canvas-back ducks" or "A juicy green turtle."

This Billy Niblo was quite a personage in

his time, and his eating house was a famous rendezvous. At the time at which he kept the Bank Coffee House he was in his early thirties. A bright Irish lad, he had hardly landed in America before he had inherited the business and the favorite daughter of old Daniel King, the post-Revolutionary boniface of 9 Wall street.

But Billy Niblo was not content to continue a simple restaurateur, though he was the Delmonico of his time. Those were the days in which New York's fashion and frivolity took joyance in the artificial summer garden. The Vauxhall Garden, named after the more famous garden in London, the Castle Garden (which wasn't a garden at all, but merely a stone mole in the sea, connected with the Battery by a bridge, and later used for receiving immigrants), the Chatham and the Richmond Hill gardens were exceedingly popular. In 1823 the Columbian Gardens were established on Broadway, between Prince and Houston streets, the old Van Rensselaer place, and to the large two-story house standing in the middle of the block (its number was 576 Broadway), Niblo a little later removed his business. He had good neighbors, for opposite him stood the residence of John Jacob Astor.

July 4, 1828, Niblo

changed the name of the garden to Sans Souci Park. An old stable, formerly belonging to Charles Henry Hall, a former tenant of the Van Rensselaers, was moved and remodeled into a concert hall seating 1,200 people. The hall was opened under the management of Charles Gilfert, whose Bowery Theatre had burned May 26 preceding, during a fancy sketch performance. Soon the name of the house was again changed, this time to Niblo's Garden and Theatre. Pantomime and comedy specialties held sway there for ten years. During this time there was presented Jonas Phillips' "Promotion," and Joseph Jefferson and John Sefton appeared in farce. In 1834 and for thirteen years thereafter the annual fair of the American Institute of Science was held in Niblo's Hall to the satisfaction of most of the members, except that the report tells us that it was "deemed by many too far out of town."

In 1838 a more ambitious era was inaugurated for the theatre when John Sefton assumed management in presenting the comedy, "Good Husbands Make Good Wives." In June of the following year William E. Burton appeared as Wormwood. Niblo's Garden and Theatre acquired a dignified status when, on account of the burning of the National Theatre, James W. Wallack assumed its management, October 1, 1839. From that time on for half a century the theatre remained in high public favor, its continuous run being interrupted only on the occasions of the disastrous fires of 1848 and 1872. During this time the greatest artists of the New and Old World appeared on its stage, and its history is practically the history of the music and drama of the period.

A list of the names famous in the drama that are connected with Niblo's would include: Rachel, Charles Fechter, Tom Placide, John Brougham, E. L. Davenport, Mrs. Mowatt, J. H. Hackett, Charlotte Cushman, Lester Wallack, Edwin Forrest, Joseph Jef-

erson, and a score of others but little less known. Perhaps no names were associated with Niblo's Garden for a longer period than those of the incomparable Ravels, pantomimists and variety comedians, who made two generations laugh. Appearing first in America in the early thirties at the old Park Theatre, they were soon transferred to Niblo's Garden, and there they appeared on and off for thirty years. In 1857-58 they played continuously for 300 nights. In his pleasant reminiscences of New York, Felix Oldboy speaks of the treat



INTERIOR OF NIBLO'S GARDEN



it was to see the Ravels in their famous pantomimes. Felix was there on their opening night and remembers that on that occasion the scenery stuck and Hades was represented by the back wall of the theatre.

A mere enumeration of the notable premières occurring at Niblo's would make a long catalogue. There Boucicault's "Arrah-na-Pogue" got its first American production, July 10, 1865. On the stage of this theatre Kate Bateman first essayed her most successful rôle of Leah in the year 1863. And there Charles Fechter made his first appearance in English in America in January, 1870, in "Ruy Blas." And the premières in music were even more notable than those in the drama.

Not only did Niblo's stage see some historic first performances, but it saw also some affecting farewells. The famous Mrs. Mowatt, author of "Fashion" and other plays, and probably the most brilliant woman in American dramatic history, appeared for the last time on the stage at Niblo's, June 3, 1854. On this occasion she played the same part she had assumed in her triumphant début of nine years earlier, Pauline in "The Lady of Lyons." Two years later, in November, 1855, the great Rachel appeared at Niblo's playing the parts of Thisbe and Phédre, during the ravages of a fatal malady of the lungs. Two months before, September 3, she had caught cold on her appearance at the Winter Garden. She died the following January.

No more pathetic figure ever appeared at Niblo's Garden than Julia Dean Hayne, the beautiful but ill-starred wife of the son of Hayne of South Carolina. She had long been a favorite in the metropolis and in the South, but her most triumphant appearance took place in Niblo's Garden in 1859, when she played Cleopatra. Her light was soon extinguished. Deserted by her husband, and forgotten by her friends, she died in great loneliness. "Throw open the window; I want air," she is said to have cried just before her death.

Niblo's Garden played even a more notable part in music than in the drama. There John Braham, the famous tenor, appeared in 1840. The famous Havana Italian Opera Company came in 1848, and in 1851 appeared Anna Thillon in "The Crown Diamonds," by Scribe and Auber. There also Henrietta Sontag made her first appearance in opera, January 10, 1853, in "La Figlia del Reggimento." In the same year Marietta Alboni appeared on the stage of Niblo's Garden. Theodore Thomas's Harrison English Opera Troupe appeared there for the first time in New York in 1864.

An appearance which attracted comparatively slight attention at the time, but which

had great significance, occurred December 3, 1851, when Adelina Patti, aged eight, appeared at Niblo's in concert for the first time in her life. Of this event Madame Patti has herself said: "I sang on the stage from my seventh to my eleventh year, and carried on my doll when I made my first appearance in public at the former age, singing, *Ah! non guinge*—the finale of the third act of 'La Sonnambula'—in a concert at Niblo's Garden, December 3, 1851. I remember that occasion as well as though it were yesterday, and can even recall the dress I wore—a white silk with little trimming."

Mrs. Grundy has perhaps seldom been so dismayed as she was for several weeks after September 12, 1866. On that evening the marvelous spectacle of "The Black Crook" achieved its first production on any stage. This production was undertaken on a scale of unparalleled magnificence. Manager Wheatley boasted that he had spent \$50,000 on the production. On the first night the great audience sat until nearly two o'clock while the mystical story of "The Black Crook" was unfolded before them to the accompaniment of bewitching dances and entrancing scenic display. Of course, the ballet and the scenery composed the bulk of the popular appeal of the play. There were 475 performers, and it was said the

Pas de Demons in the gorgeous Grotto of Stalacta in the second act presented a spectacle such as is seldom seen on the staid American boards.

Though "The Black Crook" has never been considered as more than a gorgeous spectacle, there was one man at least who took it seriously as a piece of literature. That was its author, Charles Barras, an admirable gentleman and an actor of the old school. It is fair to him to say that there was a plot involved in the production, but it is composed of incongruous elements and the rawest conventions of stage magic. A critic of the time called it an odd mixture of "Der Freischütz," "Undine" and "The Naiad Queen." "The Black Crook" has often been repeated, always with success, though, of course, never with general approbation.

The more recent history of Niblo's Garden is too well known to require attention. The house never made a strictly consistent appeal to any one class of patronage, but of late years the legitimate productions of first-class grew fewer. Niblo's saw many managers, but none was a better artist than W. H. Chippendale, who acted in that capacity from 1840 to about 1850. After Niblo's partial retirement in 1861 J. W. Wallack, Jr., and E. L. Davenport for a time assumed management. They were succeeded by William Wheatley, under whose management "The Black Crook" was produced. From 1885 to 1892 Edward Gilmore was in charge. In 1892 Alexander Comstock made Niblo's Garden a low-priced house.



Otto Sarony Co.

LA PETITE ADELAÏDE  
Graceful child dancer seen lately in "The Orchid"



Meanwhile wealth had come to the jolly Irish innkeeper, and with it all the responsibilities and pleasures incident to the most thorough enjoyment of riches. And he took both his responsibilities and pleasures in a whole-souled way. Stories still circulate among the older sort (many of them inspired in Cato's Fifty-second street tavern) of his native wit, his ready dealing with impostors and of his anxiety to make a bet on the staying qualities of his favorite horse, "Dragon," in a race on the old Jamaica Road.

Though he was a *bon vivant*, Billy Niblo did not neglect the call of his spirit. In his early years he was intimate with Fenimore Cooper. In the old garden he began the collection of paintings and art works which later grew to great value. At the time of his death his home at 10 East Twenty-fourth street was an art center second to few in the metropolis. He was the owner of the plot of ground on which the Academy of Design

now stands, and to the building fund he was a liberal subscriber. To his church he was no less open-handed. The Church of the Holy Savior in Twenty-fifth street is largely a monument to his unostentatious generosity. He was always a friend of young men, and repeatedly made gifts to the library of the New York Y. M. C. A. in the growing years of that institution. At his death he made the library of the association residuary legatee of his estate, thereby enriching it by over a hundred and fifty thousand dollars.

William Niblo died August 21, 1878, aged 88 years. At that time he had long been an obscure figure in New York life. For twenty-three years he had not entered the theatre which bore his name. Niblo's Garden survived him through many vicissitudes for seventeen years. Then it disappeared in the hurry of progress, and the name of Niblo was lost.

THOMAS DICKINSON.

## The Début of Henry E. Abbey as a Showman

By A. L. PARKES

THE Bella Union, San Francisco, has been the professional birthplace of many stage notabilities, and it was here that the three Worrell sisters, when mere children, received their footlight baptism as singers and dancers. They followed this engagement with a tour of Australia, and subsequently returned to San Francisco, where they played at the American Theatre in the "Invisible Prince," Sophie appearing as Prince Leander, Irene as the Princess and Jennie as Abriocotina.

They made their New York début at Wood's Theatre, Broadway, in the burlesque "Elves," Jennie playing also in "Nan, the Good-for-Nothing," in which her clog dancing made a great hit. There was a secret in the heels of her clogs which aided in creating the impression that she made twice as many steps as she usually did. This was accomplished by means of a small tin-lined box in the hollowed heels of her clogs in which two bullets rattled at every movement of her feet and sounded like the roll of a snare drum.

After their term at Wood's the Worrells leased the old New York Theatre opposite Washington place, Broadway, and appeared in opera bouffé (in English), and it was here that I joined them as business manager. The "Field of the Cloth of Gold" was handsomely presented shortly afterwards with the three sisters and a good cast to a succession of fine business for the entire season.

The theatre was owned by Mr. A. T. Stewart, the drygoods merchant, and he always retained the lower box on the O. P. side of the stage, and it was always exempted in the lease of the theatre, so that he had access to it at any time. The furnishings of the auditorium were in a very dilapidated condition, but Mr. Stewart's box was very large and richly adorned with mirrors, etc. On several occasions Mr. Stewart desired an introduction to Miss Sophie and asked me to

bring her to his box between the acts, but I politely informed him it would be an infraction of stage discipline for any lady of the company to visit any of the people in the boxes during a performance, but she would be happy to call at his office.

The opportunity came, as a benefit was to be given to Sophie before the close of the season. Mr. Stewart learned of this and asked me what he could do for her on that occasion to attest his appreciation of her talents. I responded that the carpets and box furniture were shabby and I knew it was her ambition to have the house refurnished by her landlord. To this he agreed and appointed the next day for me to bring Sophie to his store to select carpets, etc., and he would have the changes made at once. The interior of the theatre at Sophie's benefit looked brand new, and after the first act of the burlesque Mr. Stewart sent for me to come to his box, and then expressed his desire to have Sophie come there after the act. I again objected, and in no very good humor the old gentleman left the theatre.

The following week a bill came from A. T. Stewart & Company for carpets, furnishings, etc., amounting to over four hundred dollars. I immediately called on Mr. Stewart at his office and asked him what the bill meant. He looked at it and said: "I suppose you have received the goods." In reply I said: "Yes, but at your personal order as a mark of your appreciation of Miss Worrell, and I consider the account closed." That was the last we heard of that bill.

Meanwhile a number of out-of-town managers, including Spalding and Bidwell, of St. Louis, New Orleans, Memphis and Mobile; McVicker, of Chicago; Henderson, of Pittsburg, Pa.; Woods, of Cincinnati; Fuller, of Louisville, and Ellsler, of Cleveland, had applied for dates, and contracts were made to begin the tour the following February. Hearing of this, Mr. McKean Buchanan, a



Otto Sarony Co. EDNA MAY SPOONER  
Leading woman at the Fifth Avenue Theatre

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# What Woman Has Done for the Stage

By ARCHIE BELL

**W**OMAN has done more for the theatre than any other single force. The theatre has done more for woman than any other institution.

These are broad statements; but a glance at the facts in the case will prove them sound. Womankind rejoices in the advances that her sex has made in politics. Apparently she forgets that women were the powers behind imperial thrones thousands of years ago. She notes that female writers have attained a widespread popularity in recent years. Does she forget that poetess who "loved and sang" before the Christian era? She observes that woman is at the head of great commercial enterprises and manipulates vast financial deals. Compare these petty jobs with the colossal achievements of that dusky queen of Egypt, who was able to negotiate with Caesar!

But with the theatre there is no such precedent. Four centuries ago woman had no connection with the theatre, on the stage or in the audience; to-day, after a short period, as time moves, she is the predominant factor in the playhouse, and without her the institution would suddenly crumble to decay.

Woman found the theatre a house for coarse jesting and a rendezvous for men who to-day go to the barroom for a similar purpose. She lifted it to its rightful place and established or re-established acting as an art beside painting, sculpture and poesy. She cleansed and purged it of its filth, and unwilling to let it go its own way, thereafter she cast her own fortune with it and became the chief factor in its evolution.

It is but a little time since Shakespeare lived and wrote his immortal dramas, yet the bard never saw one of his female characters enacted by a woman. The Portias, Juliets, Desdemonas and Ophelias of his time were

boys—some of them forty years of age—and one jolly old chronicler tells us that real kings were sometimes kept waiting for the performance to begin because the stage queens were delayed in shaving. Shakespeare wrote for an audience of men, hence the plausibility of the contention that Shylock and Hamlet were conceived and first executed as characters of broad comedy, quite bereft of all the philosophical and psychological grandeur with which time has encompassed them.

The rôle of Juliet, for instance, is full of coarse retorts and vulgarities that might have been highly diverting to the wine-flushed crowd that heard her (him) talking from the balcony.

Woman became Juliet and the world saw reflected in her character all the beautiful and sacred traits of feminine grace and modesty. This evolution of the Italian maiden is fairly typical of what has resulted from the appearance of woman on the stage and her keener perceptions at work in the audience.

There has been a full compensation for her mission, however, and if she has raised the status of the playhouse to its present high plane, she has derived equal benefit for her labors. To-day the author (if he chance to be a man) thinks first of the woman in his audience and aims to please her. His second thought is to the female characters in his play. The producing manager and the house manager think of the woman. If the play suits the woman and if the actors please her it is a success. The men will go because she is there or to act as her escort.

On the stage the question of "woman's rights" is *passé* and seldom mentioned. It is generally conceded that she has attained a full sway and a crusade for "men's rights" in the plays of the day would be as apropos as the crusades that are now conducted with vigor by the opposite



GRACE GEORGE IN "A LADY FROM THE SEA"





THE MOUNTAIN TORRENT AT LUNA PARK, CONEY ISLAND

sex in other channels of life. The reigning favorites of the day could be counted on the ten fingers if only male actors were to be named. Woman is predominant in influence and far in the majority in numbers.

The popularity of David Warfield, for instance, is easily equaled by Sarah Bernhardt. Richard Mansfield has never attained the pre-eminence accorded to Duse. E. H. Sothorn is eclipsed by Miss Marlowe. Ellen Terry easily leads Tree, Wyndham and Robertson, her principal male contemporaries in England. Comparisons between Miss Nethersole and Faversham would be unfavorable to the latter. The hold of Rejane on her public is stronger than that of Coquelin. Maude Adams runs far ahead of John Drew in popularity. On all points in their stellar positions in comic opera, Fritz Scheff would outweigh Frank Daniels; Marie Cahill would eclipse James T. Powers; Marie Dressler rivals Eddie Foy at the game of clowning; Anna Held has no male rival in her particular line of endeavor; Rose Stahl, Elsie Janis, Lulu Glaser, Camille D'Arville, Lillian Russell, Fay Templeton, Henrietta Crosman, Mrs. Fiske, Viola Allen, Eleanor Robson, Madge Carr Cooke, Clara Bloodgood, Blanche Bates, Blanch Walsh, Ethel Barrymore, Margaret Anglin—where are the men to stand apace with them in public favor? And if their equals can be named, the numbers far outbalance any contention that man has held his own in the race for favor, which is undeniably a race for the survival of the fittest.

Pity the male actor! The most insignificant member of a

chorus may receive columns of flattering praise and an illustrated write-up in every town if she happen to have a pretty face. Newspapers do not care for men's pictures. They have learned that their readers do not care to see them, and in this, as in other matters, they endeavor to accede to the desire of their patrons. Certain daily journals in America, which make a specialty of their fine photographic reproductions, have an iron-clad rule that no actor's picture shall adorn their columns, unless he happen to figure prominently in the news. The ten-cent magazines do not boast that their editions contain pictures of stage men. Photographically and ornamentally, woman has completely captured the field. The acting profession is chiefly in her hands, and men appear "by courtesy" rather than necessity. Adelaide Keim as Hamlet, Maude Adams as Peter Pan and L'Aiglon, of this generation, and several women of the past half century have given ample satisfaction in masculine rôles, proving that the complete monopoly by the "weaker sex" of everything dramatic is not one of the impossibilities of the future. Sarah Bernhardt has recently announced that she may add the rôle of Mephisto to her vast repertoire, and while this might inspire some scoffer to remark that woman is carrying the profession to the devil it is not without its vast significance. The chorus man is already counted the representative of the lowest caste in theatredom. His more fortunate brothers are merely hanging on the thread of custom, which is likely to snap at any moment and leave them relics of the day when there were men actors on the stage of the theatre.





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## To Mme. Nazimova as Nora

(AFTER SEEING THE ACTRESS' PORTRAYAL OF THE HEROINE IN IBSEN'S "DOLL'S HOUSE")

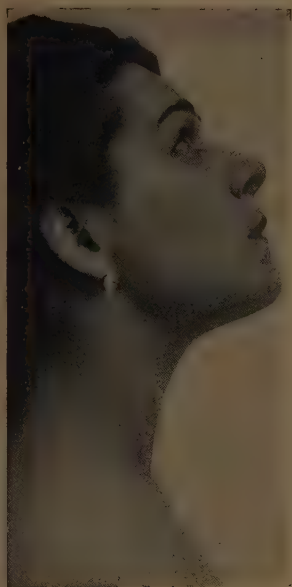
By LE ROY ARNOLD

Laughing eyes and saucy heels,  
And rowdy ringlets blowing,  
Pretty playbird, in she reels  
With Christmas gladness glowing.

Threatening Conscience—jesting Death—  
Her babies' prattle ringing—  
All mingling wildly—out of breath  
From Tarantella swinging.

She stops. Then leaves the house to think  
Of self, and marriage union.  
O miracle! can thy pure link  
Rejoin the soul communion?





### Nazimova as Hedda Gabler

Woman of stone! sphinx of the marble mien!  
 Empress of hate, you turn men's blood to ice—  
 Lithe as the sensuous serpents that entice  
 With fearful fascination. Never queen  
 So soulless, soiled with cowardice, was seen  
 So far beyond the hope of Paradise.  
 What woke within your breast the hidden vice  
 To which, in shielded secrecy, you lean.

Poor restless thing! caged in a dreary manse—  
 You sought a sphere beyond the furthest pole  
 And craved the wide and limitless expanse.  
 The tree of hidden knowledge was your goal;  
 And in the thirst for power you dared the chance  
 And lost the thing men sometimes call a soul.

LOUIS UNTERMEYER.



## An Interview with a Multiple Woman

CHATS WITH PLAYERS No. 56

**M**ADAME NAZIMOVA assured me with profound black eyes illumined with a great earnestness that she is a multiple woman.

Still in the yellow peignoir, with its mantle of white lace, which she wears in the last act of "Comtesse Coquette," she sat at apparent rest, but erect as a soldier, on the red plush couch in the reception room of her suite at the Bijou Theatre. It was between the matinée and evening performances, and on a Saturday, and Madame had the right of seven performances behind her that week and a prospective other one before the Sunday's intermission to be weary, but she was too courteous to denote this condition. She had a cough, too, a racking one reminiscent of recent wrestling with the demon grippe, but beyond an occasional pressure of the throat she gave no outward sign of inward torment, from which one might deduce that Mme. La Comtesse Coquette, who is Madame La Comtesse something else in private life, is an amiable young woman. She was saying that she never studied types objectively, that for a prototype of the alluring

countess she had only looked within herself as for all her rôles.

Clasping her hands, not theatrically, but with the natural dramatic force of a child, upon her breast, she said:

"Why look elsewhere for them? They are all here, good women, bad women, medium women, all sorts—right here in my heart, in the héart of every woman."

"Some men think all women are angels. At least they would like to think so," remarked the interviewer.

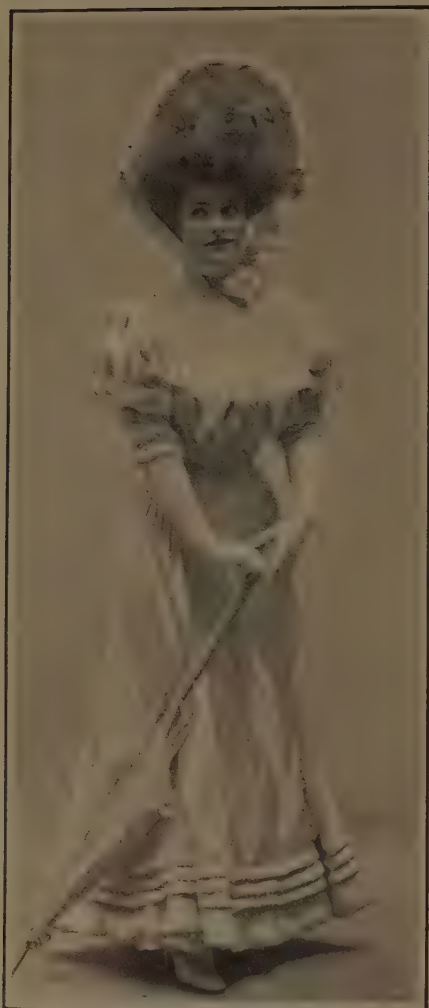
Mme. Nazimova raised her narrow black brows to acute angles of pretended amazement, of negation, of derision.

"Let them," she said with an arch sidelong smile as of one who would say, "We women understand each other, do we not?"

"Angels are very tiresome," she added as an afterthought to that eloquent smile. "And even those men who talk much of angels seem to find them so. They also seem to find a woman very alluring when the imps are at play in her."

A shrug by which the inconsistencies and contradictions of the





IRMA LA PIERRE

Who has been playing the title rôle in "The College Widow" this season

drew a fold of the wonderful yellow gown taut between her slim brow fingers.

"A strain?"

"Yes, that is it. A great strain. I put all of myself into it. Every performance seemed to tear me to pieces. Hedda was a great big part of me, all of me there is to give."

The black eyes in which one illuminating thought after another revealed new depth after depth, and yet seemed like dark, bottomless lakes, made swift appeal for comprehension, for sympathy of the mental sort.

"I studied Hedda for four years, and when at last I played her it was like bearing a child. That is what Hedda Gabler seems to me, a child I have borne."

"You love her, perhaps, as you would a child?"

"I love the rôle of Hedda, but Hedda Gabler is not a lovable woman. The Comtesse Coquette is not a difficult rôle. I cannot say to you that this bit of acting or that is harder, for they are all alike easy. I had seen the play, and when I was very tired with playing Hedda, and with Nora in 'The Doll's House,' which was also difficult, though not so exhausting as Hedda, I needed a part which to play would be like resting. I had never played the Comtesse Coquette, but the play was so brilliant that I knew the clever Americans would like it. Mr. Miller said 'Yes,' and I rehearsed it for three weeks, and we are playing it to very nice audiences. The Comtesse Coquette is not unusual nor complex. She is a universal type in high society, and so easy that she is—what do you say when a thing is most easy and nice, your little short American word?"

"Snap?" I hazarded.

"Yes, yes." Delight showed in smiling lips, sparkling eyes and clasped hands. "A snap," she repeated. "That is it.

masculine character are discovered, and derided, and their owners flouted. A smile by which they are forgiven.

"The 'Comtesse Coquette' I saw eight years ago at the Imperial Theatre in St. Petersburg. The woman's rôle was played by a great actress, tremendously strong in what we called in Russia 'grand coquette' rôles. You have nothing—I should say we have nothing, for I am now a citizeness of the United States—in America that quite corresponds to it. It was brilliant as a diamond and very successful. I was much impressed by it, and have never forgotten.

"Playing Hedda Gabler in my new and uncertain English was what you call—I cannot remember the word."

In her doubt Madame Nazimova

The Comtesse Coquette is a snap. It is only child's play."

The smooth olive brow knitted as the active brain made record of the new Americanism. Mr. Henry Miller sauntered in and made a jest or two before departing, which provoked Mme. Nazimova to another exhibition of her knowledge of the variants of pure English. Her eyes flashed a roguish challenge as she retorted:

"As you say in America, pickles. 'Pickles.'"

"You know your American too well." It was the backward fling of her retreating manager.

The flexible red lips still twitched with reminiscent merriment when Alla Nazimova took up the graver issues of the interview. "Ever since I can remember I have wanted to be an inspiration to men and women and children. I wanted to inspire all I met to do their best."

"Then Hedda Gabler's desire to influence John Lovborg, even though her influence was a bad one, is clear to you?"

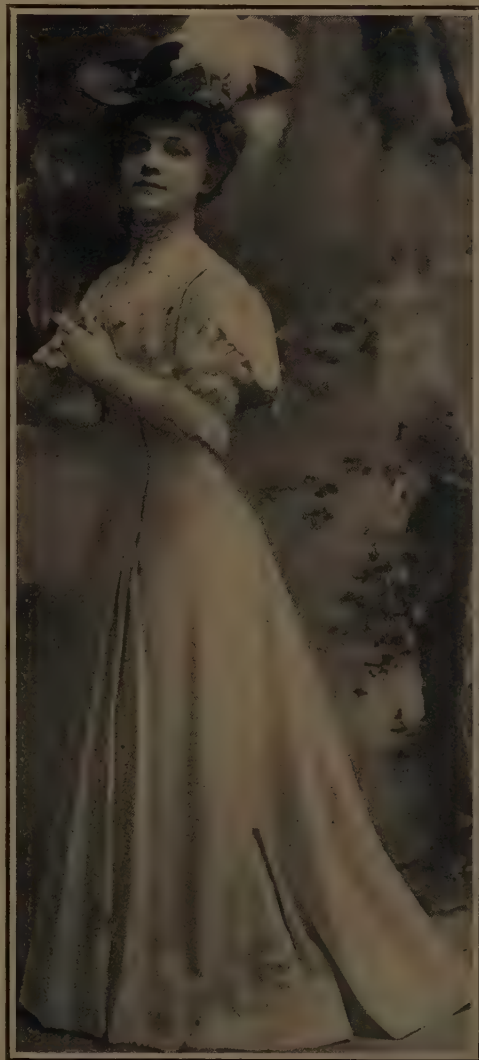
"I understand it, yes, but I do not share it. She wished to influence one person wholly, to be a power in John Lovborg's life. Not Tesman's, he was too little. Not everyone; just one. I have wanted to inspire everyone. When I came to this country with Orleneff we brought very poor players with us. I worked with them, filled them with the spirit of ambition to do their best, trained them, coached them, taught them to think as their characters thought, and when we gave our plays the critics said of the company, 'What excellent actors.' They were not excellent actors. They were bad."

Mme. Nazimova has played with at least one or more indifferent American actors. Would she compare the bad Russian actor with the bad American actor? Suavely she declined with an amazing ingenious excuse.

"I am very nearsighted. So nearsighted that while you sit there not four feet from me I cannot distinguish your features. Your face is to me only a spot of light. So when I am on the stage I cannot see whether an actor's facial expressions are good or bad.

"Please do not think I am posing when I tell you that it does not matter to me how they act. I act alone. My imagination pictures the way they should be acting and I respond in my playing to that conception."

To an expression of surprise that the interviewer had encountered a unique player, one who didn't care whether she



Otto Sarony Co.

MARION POLLOCK JOHNSON

As Kate Roberts in "The Lion and the Mouse"





FLORENCE BUSBY

Sister of Amy Busby and now in London with "Mrs. Wiggs of the Cabbage Patch"



AMY RICARD

Playing the principal comedy rôle in "The Girl in White"



JESSIE BUSLEY

Seen recently as the heroine in "In the Bishop's Carriage"

was played up to or not, who was as calm when she was dramatically unfed as fed, Mme. Alla smiled.

"It is so. My imagination pictures all I would have. So far as the influence upon me of other actors is concerned I play absolutely alone. I and my imagination are sufficient. But it is hard, O very," and for the first time the human exotic we have taken to our dramatic bosoms looked weary. But even as her imagination had conjured the phantom of weariness, so she banished it with another one of inspiration.

"My ideal woman is Hilda in 'The Master Builder.' She was to the architect what a woman should be to a man, the man she has chosen, his inspiration. Most women do not want to be a man's inspiration. They want to be his wife, the mother of his children, in one word, his comfort. Women of the type of Hilda are a man's ever-inspiring companions.

I profoundly admire Ibsen. To portray his characters one must think, think, think. I have never thought of playing a Shakespeare part."

"Why?"

"Because I do not feel his heroines as I do Ibsen's and many others."

"But you might easily look Juliet."

"Ah, but looks are of the least consequence if one can feel and express what one feels. Your charming Maude Adams played Juliet and was not successful. 'Why?' I have asked. 'Because she played not Juliet but Maude Adams. She made Juliet a modern,' I have been answered. That is what I should do, make Juliet a modern. The old romantic plays I have done, but I have been bad. Some time, perhaps, I may play Cleopatra, but she is not an ancient."

The multiple-charactered Russian-American smiled as she had smiled negation of the assertion that women are angels, "She belongs to no time nor country. She is of the *type universelle*."

"Would some cosmopolitan of the half world, of whom she had had a glimpse, be her pattern of the modern Cleopatra?"

"No, no. I rest in my room and set my imagination working. I picture how she will look, whether she be tall or short, and as she is, so shall I be, for inches on the stage are but a measure of the spirit of the character. I shall make myself taller or shorter by thinking I am taller or shorter, and as I think, so I shall be. I shall think of what she will do, what she will say, how she shall speak. I drive my imagination as though it were my slave. I never rehearse alone, never try my postures before a mirror. Four

years of rigorous training taught me what I should do, and I need not see myself do it. I think it and the muscles obey."

Pictured by that imagination she made the interviewer see the summer home which Mme. Alla Nazimova should have when she had finished playing. The warm weather should have made her part company for a time with the Comtesse Coquette. "I do not know where it will be; somewhere near New York, and, if possible, near the ocean, and with hills behind and trees about. There will be eight women in my house. One of them is an artist and another is a musician. She will play my accompaniments when I play my violin.

"And my old friend, who is to me as a mother, will arrive next Thursday and bring with her Nina."

"Nina?"

"Nina is my adopted daughter. She is eight years old. I have had her since she was six weeks old. One morning at six o'clock the door bell rang loudly at my little house in Moscow.

"If it is very important call me. If not don't disturb me," I said to my maid, 'for I am very sleepy.' My maid did not return, and when I woke and rang for her at noon my three servants answered the bell. The cook's eyes were swollen.

"Don't send it away," she begged.

"Send what?"

"The slender housemaid stepped from behind the broad cook, where she had been hiding, and put forth her arms that held something wrapped in a red blanket. She uncovered the bundle and a queer little puckered face with closed eyes and a fringe of yellow hair peeped out. On the breast of its little cotton slip was a note printed in Russian, 'Baptized Nina' and the date. That is all I ever knew of Nina's history.

"But I remember a pale, unhappy little seamstress who had sewed for me for a little while and knew how I adored children. That had been three or four months before, but I thought I saw in Nina's features a resemblance to her. Perhaps not. I never saw her again. I do not know whether she is dead or living. But my friend, who is to me as a mother, is bringing Nina with her and Nina shall stay with me in this country and be my own child.

"I have my dreams, like all actresses. I should like to have a theatre of my own, where I should play what I liked, and where I need not think about the box office, because the people would like me well enough to come to see me no matter what I played."

ADA PATTERSON.





Lewis Morrison



Mrs. Chanfrau



Mrs. W. J. Florence



Lotta



E. A. Sothern

# Reminiscences of a Playgoer—1872=1873



Effie Germon

I CAN still see myself a timid girl of fifteen sitting in an orchestra chair with my mother drinking in the novel scene which opened before me at a matinee one memorable day in September, 1872.

It was a new experience to me, as up to that time I had never seen anything that could be dignified by the name Play. All the entertainments I had been previously acquainted with had taken place in a hall with seats on a dead level, my poor little head bobbing from side to side in a vain attempt to see around my tall neighbors with their exasperating hats. It was not yet the fashion to remove one's head-gear in the play-house.

The interior of a real theatre was a place of fascinating wonder to me. Even the shape of the auditorium was a novelty and the graduating seats were a delight, in spite of the hats and bonnets. The play was "Esmeralda," and the charming gipsy girls particularly struck my fancy. I confided to my mother (who, by the way, was a member of the company) that the darkest of the little gipsy girls was my favorite. But my mother (who had been in the profession all her life) did not hesitate to destroy the illusion by exclaiming: "Little girl! Why she's a grandmother!" It was a terrible



Adelaide Neilson



Mr. Sothern

## BOOTH'S THEATRE

Lessees and Managers, - - JARRETT & PALMER

Business Manager, - JOSEPH H. TOOKER | Stage Manager, - JOHN L. VINCENT

## ARCADIAN NIGHT

LAST NIGHT of the FAREWELL ENGAGEMENT of the illustrious Tragedienne, Miss

## CHARLOTTE CUSHMAN

And her Final Appearance on the Metropolitan Stage.

This, Saturday Evening, November 7, 1874

When will be presented Shakspeare's sublime tragedy,

## MACBETH,

With the following ASSIGNMENT OF PARTS:

LADY MACBETH.....Miss CHARLOTTE CUSHMAN  
MACBETH.....Mr. GEORGE VANDENHOFF  
MACDUFF.....Mr. FREDERICK H. WARDE  
DUNCAN.....Mr. EDWIN SHEPPARD  
BARQUO.....Mr. CHARLES WHEATLEIGH  
MALCOLM.....Mr. CHARLES ROCKWELL  
HECATE.....Miss ANNIE KEMP BOWLER  
ROSSE.....Mr. D. E. RALTON  
LENOX.....Mr. E. K. COLLIER  
SEYTON.....Mr. STUART BOLTON  
FLEANCE.....Miss LILLY NAYLOR  
DONALDRAIN.....Miss JENNY BYRON  
PHYSICIAN.....Mr. JOHN WEAVER  
GENTLEWOMAN.....Miss EMMA GRATTAN  
FIRST WITCH.....Mr. CHARLES LECLERCQ  
SECOND WITCH.....Miss MARY WELLS  
THIRD WITCH.....Mr. J. W. BRUTONE  
FIRST APPARITION.....Mr. FRANK LITTLE  
WOUNDED OFFICER.....Mr. H. C. BRIDGES  
FIRST MURDERER.....Mr. J. MAJOR  
SECOND MURDERER.....Mr. THOMAS CONNER  
OFFICERS.....Messrs. CARPENTER, TORRIANI, RANON, etc.  
MATTHEW LOCKE'S ORIGINAL MUSIC will be interpreted under direction of Mr. MICHAEL CONNELLY, leader of the orchestra, and the songs, incantations, &c., will be by Miss Annie Kemp Bowler, Miss Mabel Lyndon, Miss Pauline Rutherford, Miss Maria Newman, Miss Jennie Dallimore, Miss Tilly Getchell, Miss Therese Phillips, Miss Charles Pike, Mr. J. C. Chamberlain, Mr. W. E. Phillips, Mr. Charles Telma. And the choruses by members of the

## CRESCENT SINGING SOCIETY

For this eventful occasion the following appropriate ceremonies, supplementary to the play, have been arranged, and will be under the auspices of the ARCADIAN CLUB:

1. MUSIC by the ORCHESTRA, Mr. MICHAEL CONNELLY, Conductor.
2. READING by PROFESSOR ROBERTS, New York College, of an original ode, written for the occasion by the poet, R. H. STODDARD.
3. ADDRESS TO MISS CUSHMAN by the eminent citizen, WM. CULLEN BRYANT. Presentation of a Floral Tribute from the Arcadian Club.
4. RESPONSE by Miss CHARLOTTE CUSHMAN.

During these proceedings the stage will also be occupied by the ARCADIAN, ARMY AND NAVY, PALETTE, LOTOS, and MANHATTAN CLUBS; managers of the principal metropolitan and suburban theatres, with the leading members of their companies, and the journalistic profession.

At the conclusion of these exercises there will be a pyrotechnic exhibition in front of the 5th Avenue Hotel, under the charge of J. G. and F. Edge, and a procession of bearers of flambeaux, formed by the Arcadian and other Clubs, a German singing society, and the Society of Artists of New York, headed by Dowling's entire 9th Regt. Band. It is, however, respectfully suggested that the out-of-door demonstrations will not be begun until the audience in the theatre is entirely dismissed. This intimation is made in the hope that it will prevent the confusion sometimes incident to the close of a performance.

The attraction next following Miss CUSHMAN will be on Monday Evening,

## RIP VAN WINKLE

by

MR. JOSEPH JEFFERSON

All the accessories of this very popular piece will be complete and effective. Sale of seats now begun.

At the conclusion of Mr. Jefferson's engagement, the American comedian, so long popular in London, Mr. John B. Clarke, will appear in two of his greatest characters.

On next Saturday evening, Nov. 14th, and every Saturday evening during Mr. Jefferson's engagement, Miss KATE FIELD (her debut on the stage) will appear as FLO WOFFINGTON in Tom Taylor's dramatization of Reade's novel of "Masks and Faces."

Admission, \$1.50; Reserved Seats, all parts, \$2.00

PLAYBILL OF BOOTH'S THEATRE, NEW YORK, Dated Nov. 7, 1874, and announcing the last night of the farewell appearance of Charlotte Cushman

companies, and nobody traveled except the stars. It was not customary to have understudies, so when a star fell ill there was an exciting time at the theatre to get some one else to take his part.

Before long I was transported to a seventh heaven by being permitted to sing on the stage when a chorus was required, in such productions as "Guy Mannering" and "Macbeth," and my pleasure was increased ten-fold when three of us were selected to sing *Angel Ever Bright and Fair* in "Henry VIII," in the scene where the queen is dying.

Charlotte Cushman was the queen on that occasion, and no one who saw her performance will forget that scene while life lasts. One night while playing "Mary Queen of Scots" the great tragedienne lost a bead from her Rosary of Roman pearls. My mother found it, and I treasure it now with a few other souvenirs of those interesting days.

Charles Thorne, a charming and graceful actor, made great havoc with the hearts of the audiences of the seventies. He was also very popular with his associates, although he often upset them by making remarks during serious scenes of the play, which



Lucille Western



Rosabel Morrison

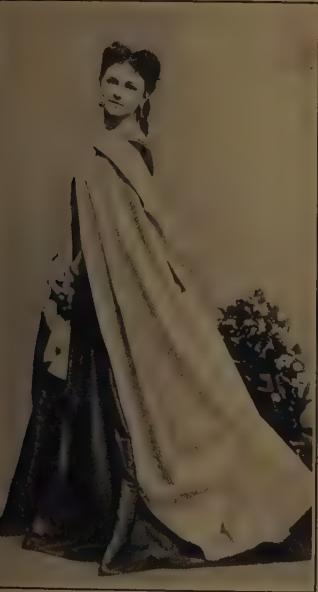


Mrs. Scott Siddons





Rose Wood (Mrs. Morrison)



Betty Rigg



Lizzie Harold

were anything but conducive to the general harmony of the performance. Imagine the three statues of "The Marble Heart," while he was apostrophizing them in the most beautiful language, trying to compose their features when they heard between the lines (although inaudible to the audience) such remarks as these: "Say, Julia, your mouth's too big," or "Susie, you have certainly a turned-up nose." The spectators at that very moment were as likely as not to be in tears.

Many flowers found their way to our room from the abundance of floral gifts showered upon the charming Adelaide Neilson, the most beautiful Juliet the stage has ever seen.

Madame Janaushek was at that time in her prime. Her wardrobe and her jewels were a constant source of wonder and admiration to the public. In "Chesney Wold," in her dual performance of Lady Dedlock and the French maid, she had to make no fewer than fourteen changes of costume. This occasioned much comment at the time, and I recollect that her jewels were put on exhibition in a shop window during her stay in our town.

I remember some amusing incidents. One actor in our company, an Italian, was so fond of wearing red tights that the press notices frequently wrote: "Mr. C. and his red tights played this or that last night."

The elder Sothorn used to employ a clever ruse in his piece called "Home," which he played sometimes when people would let him off from "Our American Cousin," for theatregoers demanded "Dundreary" from him as persistently as they did "Rip Van Winkle" from Joseph Jefferson. The scene required a cornet solo, to be played by the hero in sight of the audience. Mr. Sothorn picked up a cornet, played a few rapid notes, set the instrument down, spoke a few lines, walked about, and returning played an elaborate solo in dumb show, but so skillfully that no one suspected the truth that the

music was made in the wings by a cornet in the hands of the leader of the orchestra. The solo elicited the most vociferous and prolonged applause, much to the delight of Mr. Sothorn.

Perhaps my most treasured possession of the old days is a playbill on which appears the names of Mr. and Mrs. Gilbert, who were to dance the Highland Fling. This, however, was before my day, when two plays were given in an evening with dances between the acts and the overture at 7.30. People expected more for their money then than they do to-day. CORA LINGARD TRACY.

# THE ATRE!

Lessee and Manager,

JOSEPH C. FOSTER

## BENEFIT OF MISS FANNY WHEELER!

THE NEW DRAMA OF

### FAITH, HOPE and CHARITY OR CHANGE AND CHANGE!

Miss Wheeler will present

### THE FIRE DEPARTMENT WITH A SPLENDID BANNER!

AND DELIVER

### AN ORIGINAL FIREMEN'S ADDRESS!

SATURDAY EVENING, MAY 14th.

The performance will commence with the new Drama in three acts of

### FAITH, HOPE AND CHARITY!

Arthur Mordant, formerly a gentleman of property, a ruined Gambler, and now a London adventurer. BRESFORD  
Sir George Parasite, his companion, a rouse. SHEPPARD | Mr. Bennet, a Lawyer of experience. BLACKBURN  
Edward Wyndham, a young engineer commencing practice. LAWLER  
Bask, an itinerant conjuror and stroller, on his travels. RYAN | Tim Tibbs, a peasant and farmer's laborer. HAMILTON  
Proth Host, of the Cheshire Arms Tavern. BAILEY | Smirk, valet to Sir George. MONTGOMERY  
Sweepstakes, a gambler. BLACKBURN | Mr. Smith, croupier to a gambling house, TANNYHILL  
Williams, a solicitor. PROCTER | Ramington Rivet, a notorious crackman. BROWN  
Emma Mordant, late Miss Mapleson the wealthy heiress of Hadleigh Hall, Miss FANNY WHEELER  
Lady Travers, a supposed member of aristocracy. HALEY | Bull's Eye superintendent of police. WATSON  
Fanny Proth, attached to the Cheshire Arms and Tim Tibbs. Mrs. DOWLING  
Miss WRIGHT

SCENE—LONDON. Time—1840.

HIGHLAND FLING, - MR. &amp; MRS. GILBERT

MR. J. W. POPE,  
The celebrated Basso, has volunteered, and will sing his great song  
"TO THE WOODS, AWAY."

An Original Firemen's address, by Miss WHEELER.

After which, on behalf of the beneficiary, Mr. Brelsford will present to the Fire Department a  
MAGNIFICENT BANNER,  
Painted for the occasion. The Banner may be seen to-day, at the Theatre.

SMOKE HOUSE JIG.

Mast. COSS JONES

The whole to conclude with the Farce of the

### YOUNG SCAMP!

Joseph the young scamp. MISS FANNY WHEELER  
General Beauvoir. BAILEY | Arthur, his Son. BROWN | Mr. Alder. HAMILTON  
Mrs. Manly. Mrs. DOWLING | Eliza. Miss WRIGHT | Mrs. Swansdown, Miss WILLIAMS

### MR. COULDOCK

The Celebrated Tragedian is engaged and will appear on Monday.

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RUINS OF ONE OF KING JOHN'S PALACES AT ELTHAM, NEAR LONDON

## Where Shakespeare Set His Stage

No. 11.\* KING JOHN

SHAKESPEARE'S historical play of "King John" was founded on a former drama entitled "The Troublesome Raigne of John, King of England, with the Discoverie of King Richard Cordelion's base son, vulgarly named the Bastard Fawconbridge; also the Death of King John at Swinestead Abbey." This play was in two parts, and "was printed at London for Sampson Clarke, 1591," anonymously. In 1611 it was republished with the letters W. Sh. on the title page, and afterwards with the name of Shakespeare, and Singer states that it may be found among "The Six Old Plays, on which Shakespeare Founded."

John, son of Henry II. and his wife, Eleanor of Aquitaine, was born in 1166, and upon the death of his elder brother, Richard Cœur de Lion, in 1199, succeeded to two-thirds of his dominions and treasures. The dowry of Eleanor, added to the extensive possessions of Henry II., made these dominions vast enough, including, as they did, Normandy, Maine, Bretagne, Anjou, etc. True, the son of John's late elder brother, Geoffrey, the Prince Arthur who figures in the play, was entitled to a share, but he had been brought up in France, whither his mother Constance betook herself upon the death of her first husband, and she had refused King Richard's offer to make the boy his sole heir, provided he were sent to England to be edu-

cated, choosing rather to take sides with the King of France in his quarrel against John. Unlike his elder brothers, Richard and Geoffrey, who had always spent much of their time on the Continent, and whose education had been largely continental, John was educated in England. Whatever portion Arthur might consider himself entitled to, he could have no claim to "Ireland, this fair island, and the territories Poitiers, Anjou, Touraine, Maine," which Philip of France demands for him in the opening scene of the drama, since King Henry II. had expressed no wish that the entire domain of himself and his queen should pass into the hands of a single one of his sons, and the old Queen Eleanor was still alive. Prince Geoffrey is said to have once remarked, however, that, "It is the fate of our family that none shall love the rest. Hatred is our rightful heritage."

The time of the opening of the drama cannot be later than the early part of the year 1201, since Constance, Duchess of

Bretagne and mother of the young Arthur, figures in it, and she died during that very year.

Scene I is laid in a room of state in the palace at Northampton. With the exception of one tower, the castle was destroyed in 1162. This old town of Northampton was between the twelfth and fourteenth centuries the seat of twenty parliaments, and here is the old hospital, founded in honor



CITY OF ANGERS, FRANCE, WHERE A GREAT PART OF THE PLAY IS LAID

\*Other plays in this series have been: "Macbeth," "Romeo and Juliet," "Julius Caesar," "Merry Wives of Windsor," "Othello," "Hamlet," "Richard III," "Cymbeline," "King Lear."



f Thomas à-Becket, whose murder, it will be recalled, was instigated by King John's father. Queen Elinor, one of the most remarkable of queens, whose influence was as great as her decision of character warranted, discusses the demands of the King of France with John and says:

"Have I not ever said how that ambitious Constance would not cease till she had kindled France and all the world upon the right and party of her son?" Elinor, or Eleanor, was a very beautiful woman; her native troubadours declare that she could both read and write, unusual accomplishments for the women of those days. She sang and composed music. She had always governed her own domains in France, and was adored by her northern subjects. Her first husband, whom she divorced to marry King Henry II. (then prince) of England, was King Louis VII. of France. Him she had accompanied on a crusade to the Holy Land, where she had been received with royal honors in Jerusalem by King Baldwin III. She was at the time the drama opens nearly eighty years old, but there is historical authority for representing her with unimpaired mental faculties. There is also historical foundation for introducing the bastard son of the late King Richard. Elinor takes a fancy to this rejected grandson of hers, and declares: "I like thee well; wilt thou forsake thy fortune, bequeath thy land to him (his half brother) and follow me? I am a soldier, and now bound to France," and Philip Faulconbridge consents to follow her. It was actually due to the influence of the indomitable old dowager queen that peace was made between King Philip of France and John of England, and it was she who arranged the marriage of Blanche, daughter of her daughter Eleanor, whose husband was King Alphonse of Castile, with the French king's son, Prince Louis, or Lewis, as Shakespeare has it.

The two scenes of Act II are laid in France, before the walls of Angiers, or Angers. This town, formerly the capital of the province of Anjou, is situated on the banks of the Maine, about 100 miles southwest of Paris. It has an old castle which was once a fortress of great strength, and this castle is now used as a prison; there are a twelfth-century cathedral and the remains of a hospital founded by Henry II. of England. The introduction of the Archduke Leopold of Austria is an anachronism, since that gentleman died in 1195, but the old play also contained this character. The archduke tells young Prince Arthur that "to my home I will no more return till Angiers, and the right thou hast to France, together with that pale, that white-fac'd shore, whose foot spurns back the ocean's roaring tides and coops from other lands her islanders, even till that England, hedg'd in with the main, that water-walled bulwark—salute thee for her king." Constance was the heiress of Bretagne, and after her marriage to his son Geoffrey, the late Henry II. of England had seized her domains, so she was not without cause for complaint against England, even though her claims were excessive. Oddly enough, when she was first left a widow John, then prince, had been reported in love with her, and her marriage to her French second husband was furthered by her father-in-law.

King John, his mother, Queen Elinor, and their train arrive. In the second scene peace is concluded between the two kings in consideration of King John's bestowing upon his niece Blanche, the "lovely maid," as her dowry upon her marriage with the French king's son, "Anjou and fair Touraine, Maine, Poitiers and all that we upon this side the sea (except this city now by us besieged) find liable unto our crown and dignity." Here again some liberties are taken with history. John made peace in 1206, giving up all French domains save Bordeaux, Guienne and Mirebeau. Philip conquered Anjou, Touraine, Aquitaine, Poitou and northern Guienne.

Act III, with its four scenes, is still in the vicinity of Angers. Constance learns of the desertion of her cause by the French king, and after doing battle, her champion, the Austrian archduke, is killed, and her son Arthur, the boy whom "Nature and fortune joined to make great," is taken prisoner by his uncle. Shakespeare again departs slightly from fact. It was later that

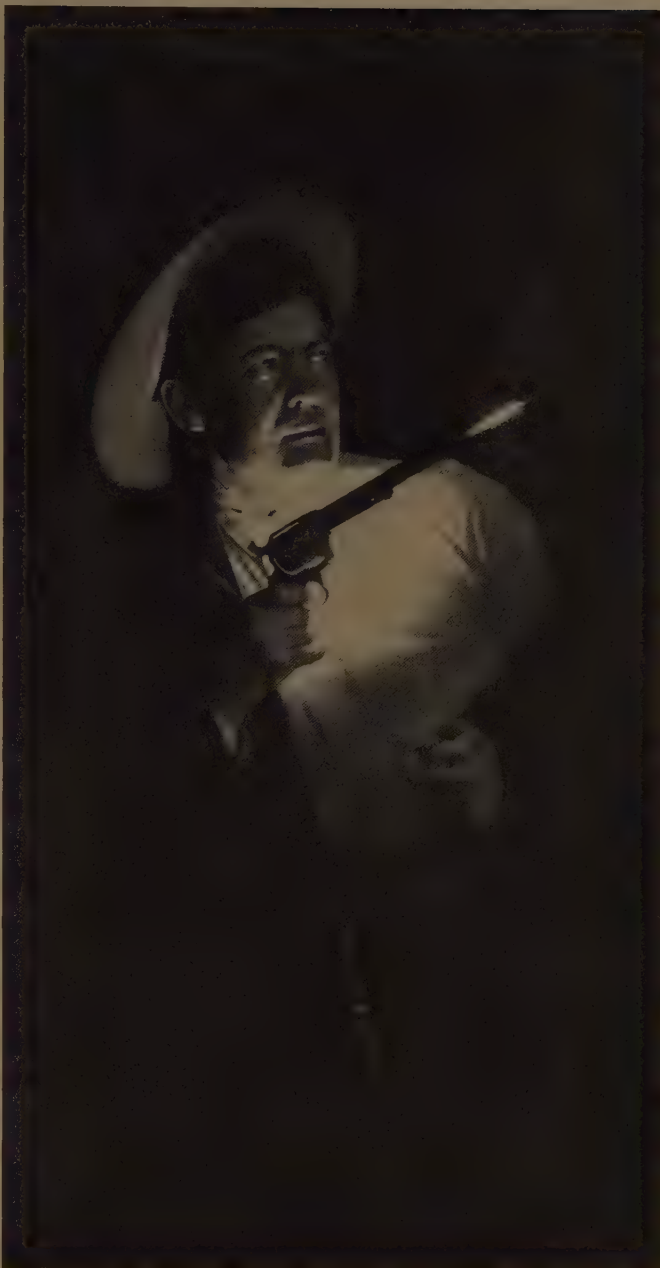


Photo Bangs

RALPH STUART IN "THE SPOILERS"

Count Hugh de Lusignan, after the death of Constance, joined forces with the supporters of young Arthur, whose cause had not been abandoned by all as it was by King Philip of France. The count had his own reasons for hating King John. The latter had married Isabella of Angoulême, who had formerly been betrothed to the count, but whose family had persuaded her to break with her betrothed, with whom she was deeply in love, and marry the English prince. Nor had the latter's behavior at that time been calculated to soothe the lover's wounded feelings. He had refused the count's challenge, declaring that if the count wished to fight, he, John, would appoint a champion. This offer Lusignan had refused, declaring that John's champions were hired ruffians, with whom it would be a disgrace to fight. Lusignan now thought he saw an excellent opportunity for settling his old score. King John was with his bride at Rouen. The aged queen Eleanor was living with a small retinue in her castle of Mirabel in Poitou, when de Lusignan, with other supporters of young Prince Arthur, laid siege to the town. But John hastened to his mother's aid, arrived unexpectedly, defeated the allies, and took Prince Arthur and de Lusignan prisoners. Queen Eleanor charged her son not to harm his nephew, and as long as she retained her faculties he contented himself with keeping the boy a prisoner in the



citadel of Falaise. Some authorities state that the old queen took the veil after Arthur's capture. In any case she died in 1204, and some say of grief over John's iniquities, but she had reached the age of eighty-four. De Lusignan was imprisoned for years in Bristol Castle, his life being spared owing to the intercession of Queen Isabella, his former betrothed.

In the last scene of Act III Shakespeare makes Pandulph, the papal legate, predict young Arthur's probable fate in the words, "It cannot be that while warm life plays in that infant's veins the misplac'd John should entertain an hour, one minute, nay, one quiet breath of rest—that John may stand, then Arthur needs must fall." Continuing, he calls the attention of Lewis to the fact that "you, in the right of Lady Blanche, your wife, may then make all the claim that Arthur did." Scene I of Act IV is laid in a room in the castle of Northampton, where Hubert bids two attendants "heat me those irons hot, and look thou stand within the arras; when I strike my foot rush forth and bind the boy." This scene is probably absolutely imaginary. Hume states that while Arthur was confined in Falaise (not, as we have seen, in Northampton), the king did send him a messenger, charging him to murder the young prince. De Bourg sent back the messenger, saying that he would carry out the orders, but in reality Arthur was saved by him. He escaped or was sent to Rouen, and seeking an interview with his uncle, threw himself on his knees and begged for mercy. The king stabbed him and threw his body into the Seine. Other historians say that Arthur was generally believed to have been drowned, but his fate is a mystery. After reaching Rouen Castle he was never seen outside it again.

In Shakespeare's scene the orders to put out his eyes are shown to the prince by Hubert, who is loath to fulfill his task, and finally spares him, promising to "fill these dogged spies with false reports." Scene II is laid in another room in the palace, whither King John comes after his second coronation. As a matter of fact, this second coronation took place at Canterbury in 1201, when Archbishop Hubert placed the crowns on the heads of both King John and his queen, Isabella. Hubert appears, and evidently tells the king that his nephew is dead, and a messenger arrives announcing that Queen Elinor's "ear is stopp'd with dust; the first of April died your noble mother; and, as I hear, my lord, the Lady Constance, in a frenzy, died three days before, but this from rumor's tongue 'he' idly heard." As one died in 1201, the other in 1204, this is impossible, but it is probable that the earlier date is the better one to decide upon, since it was in 1203 that the twelve peers of Normandy met to inquire into the fate of Arthur and declared that John had forfeited Normandy.



JOSEPHINE LOVETT

Who will continue to play Shirley Rossmore in "The Lion and the Mouse" next season

In this same second scene Hubert has a long conversation with the king, and alludes to the strange signs that have been seen, the five moons, "four fix'd; and the fifth did whirl about the other four in wondrous motion," all this portending some calamity. John seems to repent him of the murder of his nephew, which he supposes has been accom-



Hall

FRANCES RING

Seen recently with Arnold Daly in "The Boys of Company B." Formerly played the title rôle in "The College Widow"

plished in accordance with his orders. "How oft the sight of means to do ill deeds make deeds ill-done!" he cries, and when Hubert tells him that the boy lives he seems glad. Scene II makes Arthur, with no apparent historical foundation, the victim of his own rashness in trying to escape from the Northampton castle.

The opening scene of Act V, still in the Northampton palace opens with an interview between Cardinal Pandulph and the king, in which the former promises to use his influence to induce the French king to cease warring upon England, but in the second scene, "a plain near St. Edmund's Bury," he declares that his efforts are in vain. In 1213 King Philip prepared to invade England, but King John surrendered his will to Pandulph, became reconciled to the pope, and Pandulph bade the French king withdraw, using his claims as papal legate to enforce obedience. But in that same year the Earl of Salisbury, who afterward changed sides and fought against John, destroyed the French fleet, alluded to in Scene III of this act as "wrecked three nights ago on Goodwin Sands." Prince Lewis actually landed in Kent in 1216, the year of King John's death, so that the last three scenes of the act occur in that year.

Scene VI is laid in "an open place in the neighborhood of Swinestead Abbey." Shakespeare followed the spelling of the oldest play, but the true name of this abbey was Swinshead, the name being derived from the fact that the town was at the head of a small stream called the Swin. The abbey, of which nothing but a few ruins now remain, was a fine structure situated about half a mile from the town itself. Here King John did make a stop, so that there is historical ground for laying Scene VI of the last act of the play here.

ELISE LATHROP.





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His wife could eat no lean:  
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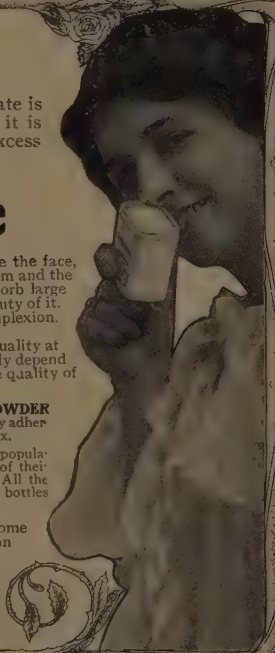
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## An Art Theatre in Operation

(Continued from page 209)

who enthuse over exotic, unusual or superfine plays. Other things being equal, the more remote a play is from normal life and standards, the more it interests them.

5. The great public, upon whose support and attendance all theatres must ultimately depend, does not share these views—its attitude, in fact, is diametrically opposite.

Exotic and superfine plays irritate and bore the average theatregoer.

Other things being equal, the more nearly a play reflects the life and standards of his own time and race, the more it attracts him.

6. The first essential of an art theatre, as of any other theatre, is to create a large following and establish itself firmly on a basis of practical success.

The best chance of doing this lies in the frequent production of new plays by native authors—plays chosen solely with an eye to their intrinsic interest and merits, for the normal theatregoer.

7. To judge the value of a play in manuscript is a delicate and difficult problem. It requires special gifts and special training. The same observation applies to the judgment of actors and their capabilities and the distribution of parts.

Advisory or executive committees, composed of men prominent in literature, art or social life, are more likely to prove a hindrance than a help in questions of theatre management. Personal tastes and prejudices are apt to prove the controlling factors in their recommendations, and amid the mass of contradictions that inevitably result, compromise policies lead nowhere.

8. Actors and actresses of excellent quality and equipment can always be found for a first-class organization. Under proper direction they can always be counted on to give harmonious, spirited and generally creditable performances.

"Stars" and actors of commanding "reputation" in the theatrical world find small inducement in the advantages offered by membership in a permanent, homogeneous company. It is doubtful whether their services, if secured, would aid, in the long run, in obtaining the best ensemble performances.

## "Papa" Sardou

France is decidedly in advance of any other European country as regards new plays. Victorien Sardou alone, a man "not only witty himself, but the cause of wit in others," has, by the exhibition of his transcendent talent, called out a number of inferior spirits—inferior far to him, but possessing a considerable portion of genius; and thus we enjoy the productions of Pierre Decourcelle and Emile Fabre, besides other more original-minded persons, such as Alfred Capus and Maurice Donnay.—*L'Epoca*.

## TAKE A RECORD

See How Many Friends Are Hurt by Coffee

It would be just as reasonable for a temperance advocate to drink a little diluted whisky as to drink coffee, for one is as truly an intoxicant as the other, and persistence in the use of coffee brings on a variety of chronic diseases, notorious among which are dyspepsia, heart palpitation (ultimately heart failure), frequently constipation, kidney troubles, many cases of weak eyes and trembling condition of the nerves.

These are only a few of the great variety of diseases which come from an unbalanced nervous system, caused by the persistent daily use of the drug, caffeine, which is the active principle of coffee. Another bit of *prima facie* evidence about coffee is that the victims to the habit find great difficulty in giving it up.

They will solemnly pledge to themselves day after day that they will abandon the use of it when they know that it is shortening their days, but morning after morning they fail, until they grow to despise themselves for their lack of self control.

Any one interested in this subject would be greatly surprised to make a systematic inquiry among prominent brain workers. There are hundreds of thousands of our most prominent people who have abandoned coffee altogether and are using Postum Food Coffee in its place, and for the most excellent reasons in the world. Many of them testify that ill health, nervous prostration, and consequent inability to work, has in times past, pushed them back and out of their proper standing in life, which they have been able to regain by the use of good health, strong nerves, and great vitality, since coffee has been thrown out and Postum put in its place. "There's a Reason." Read, "The Road to Wellville," in pkgs., it has been called "a health classic," by some physicians.



## Rudeness in the Theatre

When is a "gentleman" not a gentleman? On not infrequent occasions the answer to this conundrum is "when he is at the theatre." And a more regrettable fact is that a similar statement may be made as to the conduct of supposedly well-bred women when attending theatrical performances and perhaps with more far-reaching truth.

A popular-priced theatre audience is seldom ill-behaved; for to the melodramas which form the staple of their offerings hissing is as essential a part of the performance as applause, and the villain would indeed be crestfallen if he were permitted to come before the curtain without being assailed with the vociferous disapprobation of the gallery. This is not a breach of etiquette, but part and parcel of the etiquette peculiar to the district.

The Monday matinée audiences in some of the vaudeville theatres are particularly riotous; but here again the performer knows what to expect and comes prepared to stand the test or abdicate. These audiences are composed of the self-elected vaudeville examiners, the habitués of "variety" houses, people usually more or less rough who take jubilant pleasure in exercising their power of censorship. And this much is to be said for these particular audiences—their judgment is better than their manners. About a fortnight ago a new English performer gave a peculiarly disgusting performance on the stage of one of the large vaudeville theatres and was literally driven into hiding. The curtain was lowered and the act abandoned. The performer reappeared in the evening, but with a much purified program.

At the playhouses whose traditions are more conservative, whose performances make their appeal to a clientèle supposedly habituated to a regard for the comfort of those about them—at these theatres are found the audiences who may be justly censured. If a piece were vile and not as advertised they might be justified in showing their disapproval—for the privilege of hissing is as ancient as that of applause and might possibly be used more freely to the advantage of the contemporary New York stage. But individuals as individuals, without provocation and without the concerted sentiment of the audience, have obviously no right to make their presence obnoxious.

Richard Mansfield has been known again and again to stop short in the middle of a performance and declare himself unable to continue. Though such extreme measures are not to be upheld, the excuse has often been ample and adequate. When such an artist as Margaret Anglin was recently so annoyed by the conduct of two young men that, unable to control herself, she paused in the midst of an emotional scene and said she could not continue unless the disturbance ceased, something is wrong—and that something should be rectified. The men in question escaped the minute the curtain fell, while the house was still in darkness.

One would naturally think that of all actresses such a charming and irreproachable young woman as Eleanor Robson would have a special claim on the consideration of the public. Yet it was Miss Robson who, a few days ago, while chatting in the little parlor adjoining her dressing room at the Liberty Theatre, declared most fervently that the time had come when she, too, desired to register a protest against the discourtesy of some of the thousands of people before whom she has appeared during her present season in New York.

Miss Robson, though smiling as ever, was very much in earnest—and what she had to say was very much to the point. She had analyzed the matter from all points of view and had come to several definite conclusions not complimentary to the theatregoing public of the metropolis. She spoke not only from her personal experiences as an actress, but in sympathy with the majority of the people in audiences who are equally annoyed by the inconsiderate actions of the few. She said:

"I think few people who have not themselves been on the stage understand how much can be heard across the footlights—or they would take more care. It is scarcely conceivable that the most impolite can wish their gibes to be audible to the performer in a first-class theatre. They forget that a theatre is a place especially built to be heard in. On a properly arranged stage and a good auditorium an actor can whisper and yet be heard in all corners of the house. Though sound may not travel in the other direction quite so readily, yet it is astonishing how subdued a remark will be entirely audible behind the footlights.

"Sometimes the remarks one overhears are so apt that one cannot be exactly enraged, but a witty remark at the wrong moment is just as disconcerting as a mean one. During one of the performances a few days ago I thought I would go frantic. There was so much loud talking that all the people on the stage, including myself, became thoroughly exasperated and lost their hold on the play.—*New York Times*.

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New York

## Managing Foreign Stars

Imagine, says a writer in the *New York Times*, the task of managing even the most genial and complaisant of foreign stars—when not a man in the home offices can speak with him in his own language. If the star has spent most of his time in the south of Europe and the Spanish countries of South America, imagine the trouble of explaining through an interpreter the thousand and one ins and outs of American theatrical management. When the house at the Lyric Theatre was to be counted up during the engagement of Ermete Novelli it took no less than five people to perform the task and satisfy all claims. Ordinarily two people—the treasurer of the company and the manager of the house—are thought sufficient. If one could have stolen a glimpse into the back door of the box office at the Lyric any evening at about 9:30 all five gentlemen would have been seen busy reckoning the proceeds.

Who are those five dignitaries? First and foremost, Vittorio Consigli, of the firm of Paradossi & Consigli, Novelli's managers. Second, Franco Liberati, who travels with Novelli and is a sort of personal adviser and confidant in general. Third, a Mr. Pemberton, interpreter and assistant manager. Fourth, the treasurer of the house, and, fifth, the manager of the house, who is also general manager for the Shuberts.

Even in the United States there are many different customs of "counting up" in different localities. First comes the difficulty of explaining to the Italians the system on which the business of a theatre is worked in America, and then comes the unspeakable maze of monetary calculations. The business is all done in dollars and cents, but the Italians must think in lire and other strange coins. Almost every night one side or the other gets "balled up" in trying to "translate" the money values. Then comes the difficulty of making allowance for the seats occupied by critics and the "dead heads." The Italians mean to be perfectly courteous, but they are not used to an elaborate newspaper system, and it has been as hard for them as for the American managers to control the demands of the Italian press in New York. So everything has to be explained and explained again and again—and the patient interpreter waxes exceedingly weary.

However, the most onerous burden of managing a foreign star falls on the press department of the American manager's offices. Novelli has really had three press agents—the central press agent of all the Shubert attractions, the Shubert advance man traveling with the production and Mr. Pemberton, the interpreter.

The press agents were confronted with the necessity of providing unlimited material for the Italian newspapers in all leading American cities, but especially in New York. They heard so much Italian that in their dreams they began to imagine they could talk it, but the dreams always vanished in the presence of reality. Then they had to translate programs galore—for seventeen different productions.

These programs have been one of the mysteries of the Novelli company. The plays have been taken from the German, Italian, English, French and even Russian and Greek. The Italians have, in their own way, translated the original programs into Italian, and the press department has translated them again into English with the aid of the ubiquitous Pemberton. This process has been described as the "Satanic limit" of the whole business. The Italians have done strange things with translating Shakespeare into Italian, names and all; and the industry of a Chinaman might have been foiled in translating them back into respectable English, still retaining the essence of the Italian versions.

One of the little regular trials has been that of deciding every week on the repertoire for the week to come. The American manager's representatives sat in one room and the Italians in another. Then they would hold councils of war, with Pemberton as envoy. The Italians would consult and come to a decision; then they would send word through Pemberton to the Americans. Then, by that time, the Americans would have formed opinions of their own. And so the ambassador would go back and forth.

In one of the large South American cities such as those in which Ermete Novelli has been a particular favorite for some seasons past, it is the custom for a famous star to come—simply to come, and nothing more. Signor Consigli was astounded that it should be thought necessary to advertise his star in advance. He had no conception of such "advance work" as is done for every company of any size in this country.

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## The Mission of the Theatre

In the course of a splendid speech on the condition of present-day drama, delivered recently by Henry Arthur Jones, before the students of Harvard University, the well-known English playwright said:

"In their attitude towards the theatre and the drama we may, I think, make a rough division of the Anglo-American public into three classes. Both in England and in America we have large masses who may be counted by millions, of mere amusement seekers, newly enfranchised from the prison house of Puritanism, eager to enjoy themselves at the theatre in the easiest way, without traditions, without any real judgment of plays or acting; mere children, with no care or thought beyond the delight of the moment in finding themselves in a wonder house where impossibly heroic and self-sacrificing persons make love and do prodigious deeds, and marry and live happily ever afterwards; or in a funny house where funny people do all sorts of funny things. These form the great bulk, I think, of American and English playgoers. Then we have a very large class of moderate, reasonable, respectable people, who go to the theatre occasionally, but with some feeling of discomfort at having done a frivolous, if not a wicked thing; who are not actively hostile to the drama, perhaps, but who are quite indifferent to its higher development and to its elevation into a fine art. This class contains many refined, cultivated people—that is, they seem to be cultivated and refined in all subjects except the drama. It is a constant puzzle to me why men and women who are thoroughly educated and developed in every other respect should suddenly drop to the mental range of children of five the moment they think and speak about the drama. Again, we have a third class, a very large class, which contains some of the soundest and best elements of the Anglo-Saxon race; very influential, very respectable, very much to be regarded and consulted and feared. And this large, influential, religious class is in more or less active hostility to the theatre and to the drama and to everything and everybody connected therewith. We may call these three classes respectively the amusement seeking class; the moderate, reasonable, indifferent class; the hostile, religious class.

"Brother Puritans, Brother Pharisees, the dramatic instinct is ineradicable, inexhaustible; it is entwined with all the roots of our nature; you may watch its incessant activity in your own children; almost every moment of the day they are acting some little play; as we grow up and strengthen, this dramatic instinct grows up and strengthens in us; as our shadow, it clings to us; we cannot escape from it; we cannot help picturing back to ourselves some copy of this strange, eventful history of ours; this strange, earthly life of ours throws everywhere around us and within us reflections and re-reflections of itself; we act it over and over again in the chambers of imagery, and in dreams, and on the silent secret stage of our own soul. When some master dramatist takes these reflections, and combines them, and shapes them into a play for us, very Nature herself is behind him, working through him for our welfare. So rigidly economical, so zealously frugal is she, that what is at first a mere impulse to play, a mere impulse to masquerade and escape from life—this idle pastime she transforms and glorifies into a masterpiece of wisdom and beauty; it becomes our sweet and lovable guide in the great business and conduct of life. This is what she did for us in Shakespeare and Molière. Consider the utility of the theatre, you practical Americans and Englishmen! You have noticed cats teaching their kittens to play at catching mice. But this is their great business and duty in after life. You have noticed puppies pretending to hunt, and shake, and kill game. But this is their great business and duty in after life. That is what all children and young things do. They play at their father's business. So that their play time is not wasted, but is indeed a wise, amusing way of preparing for life. So nature teaches us, her children, to play at life in the theatre, that we may carelessly and easily learn the great rules of conduct; that we may become insensibly instructed in the great art of living well; insensibly infected with a hatred for things base and ungentle and foul; insensibly infected with a passion for whatsoever things are true, and honest, and just, and pure, and lovely, and of good report.

"This, then, is the use of the theatre, that men may learn the great rules of life and conduct in the guise of a play; learn them, not formally, didactically, as they learn in school and in church, but pleasantly, insensibly, spontaneously, and oftentimes, believe me, with a more assured and lasting result in manners and conduct. Is not



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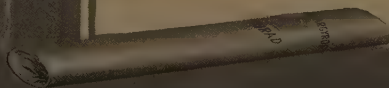
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that a wise form of amusement? Ought not every good citizen to foster and encourage it? Then why, Brother Puritans, why, Brother Pharisees, are you found in such bitter opposition to it? If you are the veritable salt of the earth, as by your demeanor we seem to sniff, and as by this appeal we are willing to allow—if you are the veritable salt of the earth, where can you exhale your savor to better effect than in the theatres of your native land? Come amongst us and brace and strengthen us: incidentally we may sweeten, and humanize you, and give you a larger outlook upon life.

"Look at the vast population of our great cities crowding more and more into our theatres, demanding there to be given some kind of representation of life, some form of play. You cannot quench that demand." During the next generation hundreds of theatres will be opened all over America and England. If you abstain from visiting those theatres, you will not close them. Millions of your countrymen, the vast masses, will still frequent them. The effect of your absence, and of your discouragement, will merely be to lower the moral and intellectual standard of the plays that will then be given. Will you never learn the lesson of the English Restoration, that when the best and most serious classes of the nation detest and defame their theatre, it instantly justifies their abuse and becomes indeed a scandal and a source of corruption? Many of you already put Shakespeare next to the Bible as the guide and inspirer of our race. Why then do you despise his calling, and vilify his disciples, and misunderstand his art? Do you not see that this amusement which you neglect and flout and decry is more than an amusement: is indeed at once the finest and the most popular of all the arts, with an immense influence on the daily lives of our fellow-citizens? Help us, then, to organize and endow this fine art in all the cities of our Anglo-American race, wherever our common tongue is spoken, from London to San Francisco. Help us to establish it in the esteem and affections of our fellow-countrymen, as the measure of our advance in humanity and civilization, and in that knowledge of ourselves which is the end and flower of all education!"

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### Historical Characters

A play, the events of which occur in classical scenes and in the midst of characters and transactions with which we are historically well acquainted, requires more cautious and delicate handling than any other. The great characters of antiquity are cast, as it were, in moulds of iron, and if at all introduced into plays must be brought in with the precise features and peculiarities which history has stamped upon them. It would be as judicious to describe a pillar as of pyramidal form as to represent Cato mild and pliable, or Caesar virtuous, severe, inflexible. What history has made these men they must remain forever; and the dramatist, if he venture to meddle with them at all, must be content to take them as they are, without attempting a recasting beyond his puny power.—*Il Mattino*.

### Actors of the Old and New Style

The actors of every country are divided into two great classes, which belong, as the French would say, to the new and the old régime. To lay aside all the niceties of the question, which would only encumber us, we may say, at once, that one party is attached to things as they are, and the other to things as (in its opinion) they ought to be. The argument of the first is simply this—that things have done, and are doing, exceedingly well; and that it is the duty of every wise manager to let well alone. It is, therefore, averse from any innovation whatever. Its opponents, on the other hand, laugh at such timidity; they point to what they call the "march of intellect," to the progress of theatrical arts, and inquire whether the stage is to stand still.—*Osservatore*.

### Modern Critics on Shakespeare

On Shakespeare it is easy to pile eulogy and eloquence; all the herd of critics have done it; all have admired; all have praised. What we want is a critic capable of viewing him as a great dramatic writer, not as an idol; capable of estimating his strength and his weakness, his merits and defects, his beauties and his absurdities. In pretending to write of Shakespeare our modern critics, for the most part, are solely occupied with themselves, and only meditate how to throw a glitter, a sparkle, a polish over their style, without caring a jot whether through their gaudy clouds of words the reader ever catches a glimpse of the great genius they pretend to depict.—*Nachrichten*.



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## Debut of H. Abbey as a Showman

(Continued from page 215)

stalwart tragedian, rented the theatre from me for one month during our absence on tour, and acted in "Fazio," "Lear," "Macbeth," "Melamora" and plays of that caliber. He was Vulcan lunged and giant limbed, and always paid his people promptly, although it was gossiped that his luck at poker with the gentlemen in his employ always kept them his debtors.

Returning to the city during the fourth week of his engagement, he met me cordially, and in answer to my question, "How's business, Mac?" he posed tragically, and in the voice of a bass stentor declaimed: "Business? Business in this theatre? Why man, I have offered every classic temptation from 'Macbeth' to 'Fazio,' only to the musicians in the orchestra and to the ushers. If I had put on the 'Last Supper,' with the original cast, and myself as carver, it would not have drawn money enough to the box office to have paid the waiters." Of course that settled my hopes of Buchanan renewing his term.

On rejoining the Worrell company at Indianapolis I learned that the theatre in Cincinnati had closed for lack of patronage. Consequently I "wired" the agent to put us into Akron, Canton and Springfield, two nights each, although realizing in advance that with thirty-six people in the company, the receipts would fall short of the expenses. But it would be better than lying idle.

On reaching Akron early on Monday morning, I found the main business street on which the hall, up several flights of stairs, was located, did not extend beyond a couple of blocks. The shops were mostly small with little old-fashioned, low-set, square windows, and one of these displayed watches and jewelry. My watch had stopped and I noticed that a tall, good-looking young man, clad in white apron and in his shirt sleeves, sat in the little window fixing a timepiece.

He arose as I entered and, after examining my watch, said the spring was broken, and that he would fix it right away. He then queried:

"You are from New York?"

Replying in the affirmative, and with an eye to advertising, I informed him that I proposed to present the Worrell Sisters and company from the New York Theatre at the hall, and asked him what the chances were for business.

He responded, "With your company, fairly good."

To my inquiry what he considered good, he said, "About a thousand dollars a night."

Noticing my credulous smile, he said, "Excuse me, but I mean business. What are your expenses?"

To this I answered, "A little over four hundred dollars a night." Then he asked, "What will you take in cash for your two nights' performances?"

"A thousand dollars" was the answer. He thought a moment and then retorted: "See here, I'll take a chance as a showman. I'll give you eight hundred dollars now and start in."

The bargain was closed. The young man took off his white apron, went to a diminutive desk and wrote a check, which he handed to me, saying, "That settles it." The signature to that check was Henry E. Abbey, and he netted five hundred dollars by making a house to house canvass with a bag of tickets.

Our tour was prosperous but trouble arose between the sisters and Jennie, who had become wayward, left the company at St. Louis, during a performance, and went to New York, but we got along without her and also at Memphis. It was at New Orleans that I apprehended trouble with Manager David Bidwell, a very square man, but who rightly insisted on the fulfillment of contracts. I notified Mrs. Worrell, who traveled with the company, that as my contracts contained forfeiture clauses for non-appearance of principals, Jennie must meet us at New Orleans without fail. She did, and after a successful two weeks there, I headed the company for Detroit, and on arriving there, and finding Jennie to be an uncertain quantity for the future, I paid off the company, and gave them tickets to New York, thereby disbanding a very good and prosperous organization.

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### Books Received

Julius Cahn's Official Theatrical Guide, 1907-1908. 12th edition.  
"Le Theatre Au College." By L. V. Gofflot, with preface by Jules Claretie. 336 pages. Illustrated. Paris: Librairie Honore Champion, Editeur.  
"The Development of Shakespeare as a Dramatist." By George Pierce Baker. 325 pages. Illustrated. New York: The Macmillan Company.  
"John Bull's Other Island and Major Barbara." By Bernard Shaw. 311 pages. New York: Brentano's.  
"The Truth." By Clyde Fitch. 237 pages. New York: The Macmillan Company.

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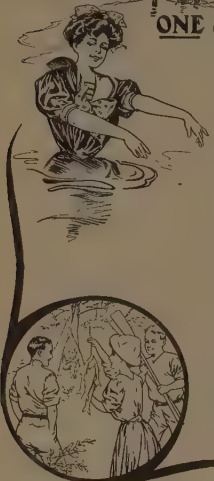
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## Maxims of the Stage

Compiled and Translated by Fred F. Schrader

The drama as a work of art is simply amenable to the rules of art.—J. E. Taylor.

The drama is nothing but the poetry of action. To dramatize a subject and allow it to develop as an action is one and the same thing.—Ulrich.

Who can describe magnetism? It may betray itself in the sweetness of voice, in the look of the eye, in a smile, in an abrupt gesture. For instance, think of Adelaide Neilson. She was like the blood-red rose, pulsating with life, feeling, passion—a complete expression of all that is inspirational in art.—Belasco.

A picture of Raphael, a Greek statue, a play of Sophocles or Shakespeare appears insignificant to the unpracticed eye, and not till after long and patient and intense examination do we begin to descry the earnest features of the beauty which has its foundation in the deepest nature of man and will continue to be pleasing through all ages.—Thomas Carlyle.

There are people who insist that it is wrong to bring religious subjects upon the stage. What a mistake! The theatre reflects the thoughts of a nation; it is incessantly striving to embody what is beautiful and true. Sometimes it is far in advance of public opinion, and must wait until the right moment has come. This was the case scarcely twenty years ago in regard to the religious question in the theatre. Many attempts in this direction had been made, but a superior power checked the course of events and delayed matters until this prejudice had expired. Now public opinion is more conciliatory, and it is admitted that the religious dramas written in the last ten years challenge our admiration by their grandeur and beauty.—Sarah Bernhardt.

This conviction that there are no ghosts must not in the least deter the dramatist from making use of them. The germ for the belief that they do exist is inherent in every breast, and more especially in the breasts of those for whom he writes. It depends merely on his art to make this seed blossom, or a certain knack to give vitality to the ground for their existence. If he have this at his command, it matters not what we may believe in everyday life. In the theatre we are obliged to believe what he would have us believe. Such a dramatist is Shakespeare, and hardly any other but Shakespeare. At the approach of his ghost in "Hamlet" our hair rises on end, whether it covers a credulous or incredulous brain. Shakespeare's ghost really is an apparition from the other world. For it comes at a solemn hour, in the shuddering stillness of the night, in the complete investment of those dark, mysterious accessory feelings with which we have been accustomed to expect and think of ghosts since the nursery. But Voltaire's ghost is not even fit for a bugaboo to frighten children. It is but a disguised comedian, who has nothing, says nothing, and does nothing that would make his imposture plausible. All the circumstances under which he appears rather tend to disturb the illusion and betray the creation of a frigid poet, who would fain delude us, without knowing how to go about it.—Lessing.

### Serious Plays Lead

New York City theatrical records show that out of each 100 plays produced thirty-five are serious, sentimental or problem plays, fourteen melodramas, six romantic comedies, twenty-two light comedies, twenty farces and three tragedies.—N. Y. Herald.

### Stage Dialogue

Of the various factors which make for success in stage work, the ability to write effective dialogue must be accounted one of the most important. For dialogue is the instrument with which the dramatist fashions forth his thoughts; it is to him what the chisel is to the sculptor, the paint brush to the artist.—Daily Telegraph, London.

### Subsidized Theatres

A continual change of plays, all well acted, can only be secured where a theatre is supported by a subsidy, and enabled to maintain a large staff of competent actors and actresses. Those who would find a temple of dramatic art where the system of "runs" and "stars" is unknown, where plays are mounted and characters interpreted with a study and finish that approach perfection, where the excellence of the individual is valuable for its part in the harmony of the whole, must seek it at a government-supported theatre and not elsewhere.—Gazetta del Popolo.

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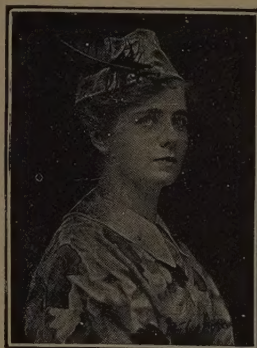
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AUGUST  
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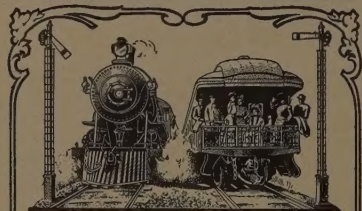
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## Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with players' purely personal affairs will be ignored henceforth.

H. M. W., Boston, Mass.—Q.—Will you give a short sketch of the career and rise of Henry Miller? A.—See interview with him published in the June, 1905, number of this magazine, which will probably give you the information you wish.

Denver, Col.—What company is Bruce McRae with at present, and will he play in Denver this year? A.—With Ethel Barrymore in "His Excellency the Governor." It is possible that the company will play in Denver this season.

E. L. B.—Q.—Is Amelia Bingham going to appear this season in New York? When? In what? A.—Miss Bingham gave a few performances of "The Lilac Room" at Weber's Theatre in April.

C. C. D.—Are the Ben Greet Players to resume their Shakespearean performances in New York this season? A.—They played a four weeks' engagement at the Garden Theatre last spring. Q.—Is Dallas Anderson still with that company? A.—No. Q.—If not, with what company is he playing? A.—We cannot say.

L. J. A.—Q.—Who is considered the most popular actress in New York City to-day? A.—For what should be obvious reasons we cannot answer such questions. Q.—How is it possible to obtain an interview with Miss Maude Adams? A.—We know of no way by which you may obtain an interview. One with her was published in this magazine for September, 1903.

A Constant Reader, Davenport, Iowa.—Q.—Is William Morris that gentleman's real name, and please give a short biography of him, stating year he was born? A.—It is his real name. Mr. Morris was born in New York, June 15, 1870. He was educated in San Francisco, and made his first professional appearance on the stage in December, 1892, in "The Girl from Mexico," under the management of J. M. Hill. He made his first marked success in Charles Frohman's New York production of "His Excellency, the Governor."

J. N., Pasadena, Cal.—Q.—Will you kindly tell me the title of the poem that Miss Olga Nethersole recited in the first act of "Sapho" in Los Angeles? A.—We presume that you mean "By the Light of the Moon."

A. E. M. and A. B.—Miss Beatrice Morgan made her first appearance on the stage as a member of the chorus at Daly's Theatre, under the management of the late Augustin Daly. She was sent to Chicago to succeed Blanche Bates as leading woman in "The Magistrate." After this engagement she returned to Daly's as understudy to Mary Manning. She played a leading part in "The Great Ruby" and then appeared under the management of Chas. Frohman, and remained with him until she signed with Proctor about two years ago.

An Admirer.—Mr. Sothern was recently in London, where he and Miss Marlowe opened their season with Sudermann's "The Sunken Bell." Your last question is an impossible one to answer. No one could claim that distinction.

V. P., Denver.—Q.—Can or will you publish a picture of Miss May Buckley? A.—Pictures appeared in this magazine for April, 1906; April, 1905, and May, 1904.

Puzzled.—Please explain why the performance of "Manon Lescaut" at the Metropolitan Opera House was announced as the first performance in this country. I am ready to swear that I witnessed a performance of this opera at the Metropolitan with Sybil Sanderson and Jean De Reszke in the cast. A.—The opera you saw was by Massenet. The work with the same title but produced for the first time in this country this season is by Puccini. The librettos are similar although not identical.

A. B. H., Stamford, Conn.—Q.—Can you recommend to me a couple of conservatories abroad (in Paris) and a couple here in America where young girls can have their voices trained which in some way may connect them with grand opera? A.—Practically there are no such institutions save the government conservatories in Europe. Of certain of these institutions, such as those of Paris and Brussels, students graduating with the highest honors of their class are insured engagements, in Paris at the Grand Opera and at the Opera Comique for a certain number of years. Foreigners are admitted to these conservatories, but in limited numbers and when very young. There are no such conservatories in this country. You may consult our advertising columns for the best dramatic schools. Nor are only graduates from the foreign ones able to secure operatic engagements, as witness the numerous pupils of private teachers who secure such engagements.

B. G., Chicago.—Q.—Please send me the cast of "The Student King" as it was played in New York and Chicago? A.—Francis, the Student King, Henry Cootie; Rudolph, King of Bohemia, Alexander Clark; Grumblekoff, Frank Hayes; Merril, Thomas C. Leary; Cupid, Dorothy, Buscher; Klingel, Detmar Popping; Heinrich, James E. Feeny; Wilhelm, J. R. Phillips; Frederick, Percy Parsons; Ferdinand, Albert Pellaton; Ilsa, Lina Abarbanel; Fantine, Eva Fallon; Lady Anne, Flavia Arcaro; Milka, Lenora Watson; Gretchen, Eleanor Brooks; Frieda, Georgie Brooks. Q.—With whom did Miss Louise Gunning study? A.—Her present teacher is Mr. Arthur Lorrason of this city.

M. H., Brooklyn.—Q.—Is an actor paid during rehearsals? A.—No, almost never in this country, though frequently in England. Q.—When an actor is under contract to a manager is he paid a salary though he is not appearing in any production? A.—That depends entirely upon his contract.

A Washington Reader.—Q.—Did Maude Adams ever play with William Gillette in "Secret Service"? A.—No. Q.—Are you going to publish a picture of Fred Eric of the Marlowe-Sothern Company? A.—Yes.

G. S.—Careful perusal of the daily papers or accounts of new productions in them or the dramatic magazines will give you the names of managers other than the ones you mention. We cannot give addresses. Why do you not submit your drama to one of the various play brokers?

F. G. P., Chicago.—Q.—Where can I get scenes from "Beau Brummell" as played by Mansfield? A.—Write to Messrs. Meyer Bros. & Co., 26 West 33d street, this city. Q.—Where can I get a poster of Bernhardt as "Phedre"? A.—We do not know.

E. K. B.—Q.—Can you tell me if "The Morals of Marcus Ordeyne" by W. B. Locke has been dramatized, and by whom? Is it to be produced by Charles Frohman? A.—Yes, under the title "The Morals of Marcus." It is now being played in London under the management of Chas. Frohman.

M. L. W.—Q.—What is the difference between the old and new schools of acting, and where can I get a good book on the history of the drama? A.—The old school was declamatory, somewhat pompous and bombastic, adhering closely to traditions, both as to speech and gesture. The new school aims for realism, naturalness and individuality. Albert Ellery Berg has written a history of the drama of the world, which you can probably order through almost any book store.



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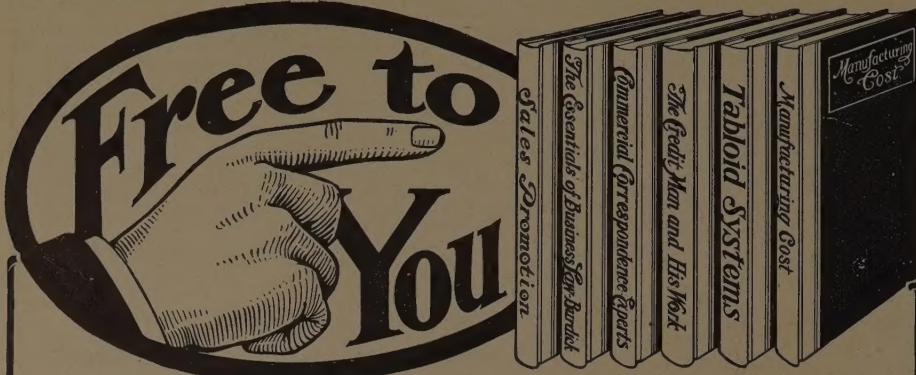
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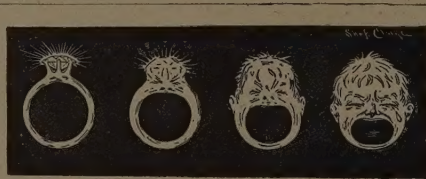
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Clarice G.—Q.—Will you interview Marie Doro? A.—Possibly.

Inquirer.—Q.—Will you publish scenes from "The Belle of Mayfair," with Miss Christie MacDonald in the title rôle? A.—No. Q.—Of Miss Edna May in "Nellie Neil"? A.—Hardly. Q.—Will Miss May play again in New York? She has announced her intention of retiring permanently from the stage after her marriage.

G. W. R. Burlington, N. J.—Q.—In what numbers of the THEATRE are pictures of Mrs. Leslie Carter as "Adrea" to be found? A.—A scene from "Adrea" appeared in the March, 1906, number, and a caricature in the May number of that year. Q.—Of Fritz Scheff in "Mlle. Modiste"? A.—Scenes appeared in February, 1906, and a picture of Miss Scheff as the Drummer in the May, 1906, number.

B. N. West Philadelphia.—Q.—Was the comedy "Mr. Hopkinson," which I believe was performed at the Garrick Theatre at some time early in the last theatrical season, a success? A.—The farce of that name has a long run at the Savoy Theatre, where it was first produced in February, 1906, afterwards at Hackett's Theatre, this city, then on the road this season. It was an undoubted success. Q.—In what number of your most excellent magazine was it criticised? A.—Reviewed in March, 1906.

A Constant Reader, Worcester, Mass.—Q.—Will you ever publish pictures of Mr. Edmund Breese? A.—One appeared in this magazine for September, 1906, and three in May, 1907, illustrating an article "My Beginnings." Q.—Where can I purchase one? A.—Write to Meyer Bros. & Co., 26 West 33d street, this city.

C. W. K.—An article giving the desired information about going on the stage will shortly appear in this magazine.

F. T. H., Baltimore, Md.—Q.—Has "Man and Superman" been reviewed in the "Current Plays"? A.—In October, 1905.

J. C. F., Augusta, Ga.—Write to either Mr. Montgomery or Mr. Stone for the information you wish.

E. L. S., Denver, Col.—Q.—Is there any agency in New York which handles topical song manuscripts as well as the manuscripts of plays? A.—Try the play brokers, for addresses of which consult our advertising columns. Otherwise write to any of the large music firms publishing such songs.

L. D., Washington, D. C.—Q.—Have you ever interviewed Signor Enrico Caruso, and if so what is the price of the number? A.—February, 1904; price 75 cents. In what numbers have pictures of him appeared, and in what characters? A.—In January and December, 1904, as the Duke in "Rigoletto," and a caricature in February, 1904; and in March, 1906, as "Faust."

B. M., Lima, Ohio.—Q.—Can you give a short sketch of Sir Charles Wyndham? A.—Sir Charles Wyndham was born in 1841 and first studied for the medical profession. He fought in the Civil War in this country, and made his first professional appearance on the stage in this country with John Wilkes Booth. His first London appearance was in 1865, and since 1876 he has been an actor in and the lessee and manager of the Criterion Theatre, London. He was made a knight in 1902. He built and opened Wyndham's Theatre in 1890. He is a brother-in-law of Bronson Howard, and has one son and one daughter. He has acted in German as well as English.

B. E. S., Los Angeles, Cal.—Q.—Please tell me the name of the gambling song sung in "The Virginian," by Mr. Frank Campean as Trampas, and also where I can get the song if possible? A.—Write to Messrs. Liebler & Company.

Anxious.—After writing a historical military drama (?) in 7 acts and 35 scenes, whom can I see to produce it? A.—The extraordinary length of the play would seem to make its production out of the question. It would be impossible to advise you on the subject.

A. E. D., Aurora, Ill.—Q.—Will you publish a picture of Mabel Barrison? A.—Perhaps. Q.—Have you published any pictures of "The District Leader"? A.—No.

An Interested Reader, Jackson, Mich.—Q.—How long ago did Maude Adams play "L'Aiglon"? A.—In 1901. Q.—Did she ever play "A Lady of Quality"? A.—No. Miss Julia Arthur starred in that play. Miss Adams played in "Quality Street." Q.—What are Richard Mansfield's and Ben Greet's repertoires this season? A.—The only new production made by the former last season was the elaborate one of Ibsen's "Peer Gynt," the Greet repertoire consisted of the former Shakespearean dramas, of "Everyman" and "Masks and Faces."

E. P.—Q.—Have you ever published pictures of Florence Evelyn Nesbit? A.—In December, 1903. Q.—What will be the price for that number? A.—\$1.00.

A Busy Body.—Q.—Where can I get pictures of the scenes from "Clarice"? A.—One scene was published in the December, 1906, number of this magazine. For others write to Chas. Frohman. Q.—In what number of the THEATRE can I find the criticism of "Clarice"? A.—In the same number.

J. O. R., Aurora, Ill.—Q.—Will you publish a picture of Joseph E. Howard? A.—Possibly. Q.—Have or will you publish scenes from "The Lion and the Mouse"? A.—Scenes were published in the December, 1905, and January, 1906, numbers.

H. F. M.—Q.—Have you published a picture of Blanche Devo? A.—In the December numbers for 1902 and 1903.

C. L. S.—Q.—Outside the American Academy of Dramatic Art and the Stanhope-Wheatcroft School in New York, could you kindly give names and addresses of other leading dramatic schools? A.—Consult our advertising columns. Q.—Where was Mr. Dustin Farnum born? A.—At Hampton Beach, N. H. Q.—In what play did he first appear? A.—With the Ethel Tucker Repertoire Company is as definite information as we can give you.

L. G.—Q.—Where can I obtain a picture of H. B. Warner playing with Miss Robson in "Salome Jane"? A.—Write to Messrs. Meyer Bros. & Co., 26 West 33d street, this city. Q.—Have you published any, and in what number? A.—In the September, 1906, number. A New Subscriber.—Q.—Will you publish a full-page plate of David Warfield as the Music Master? A.—Six scenes from this play appeared in the November, 1905, number, and two photos of Mr. Warfield in this character in the December, 1906, number, also a colored portrait in May, 1905. Q.—Will you publish pictures of E. H. Sothern as Hamlet? A.—Pictures in November and December numbers, 1904, showed him in this rôle. Q.—Of Julia Marlowe as Ophelia and Beatrice? A.—So many pictures of Miss Marlowe in other rôles have appeared in this magazine that it is doubtful if we publish these others in the near future.